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Ouelle Horreur! The Best Of Extreme French Horror
Strathcona Ghostspotting

SEE

HAPPY-GO-LUCKY

MIKE LEIGH'S BRILLIANT NEW FILM UNLOCKS THE SECRET OF HAPPINESS

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EDMONTON'S FAVOURITE SOURCE OF GLEEMONEX

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OFFICIAL SPONSOR OF THE 2008 WESTERN
CANADIAN MUSIC AWARDS

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Former prime minister Paul Martin won't let electoral defeat get in the way of his post-politics projects.

10 city life MEET PETER, WALT, AND EMILY

Three of Edmonton's most notorious ghosts will be out in all their glory on Friday night. Here's where to meet them.

16 music NO MORE MIXED SIGNALS

It's been a long time coming, but wunderkind Michael Rault is finally releasing *Crash! Bang! Boom!* to the masses.

22 on screen SETH AND SILENT BOB MAKE A PORN COMEDY

Kevin Smith attempts to blend raunch, romance, and Rogan in *Zack and Miri Make a Porno*.

30 arts TWINKLE, TWINKLE, PUPPET STAR

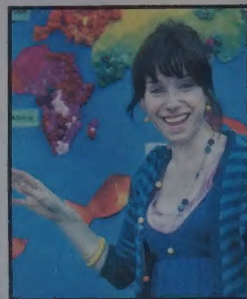
Ronnie Burkett's astonishing puppetry skills are just the icing on the cake in *Billy Twinkle*.

35 savage love I'VE KEPT MY PROBLEM BOTTLED UP LONG ENOUGH!

Is it too much to ask my just-moved-in boyfriend to pee in the toilet instead of a bedside bottle?

38 the back ASSORTED GOODIES

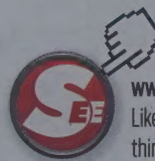
Comics, crosswords, and more.



HAPPY-GO-LUCKY

Mike Leigh's brilliant new film unlocks the secret of happiness.

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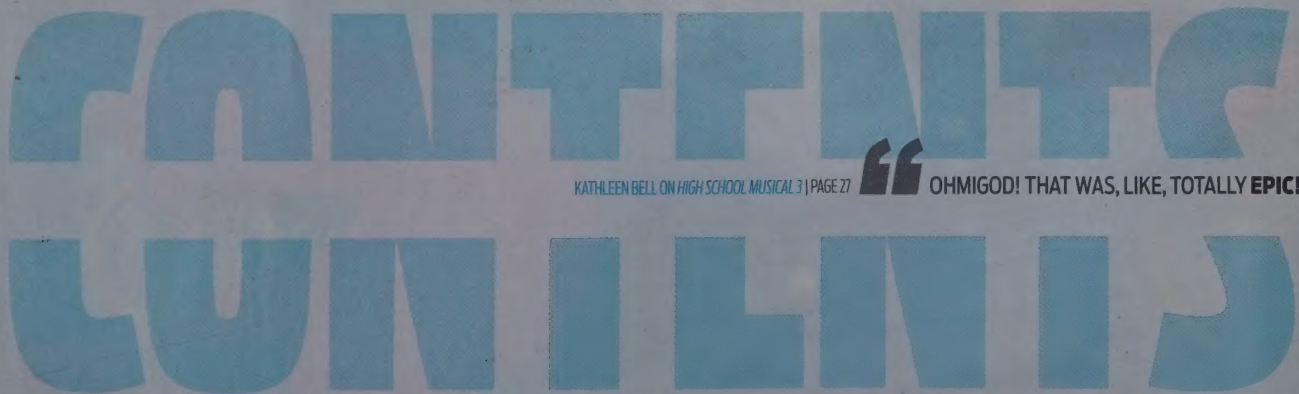


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Like to click? We have many things that you can click on.

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KATHLEEN BELL ON *HIGH SCHOOL MUSICAL 3* | PAGE 27



OHMIGOD! THAT WAS, LIKE, TOTALLY EPIC!



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tuesday november 4

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agenda | news&opinion | city life | music | on screen | arts | classifieds | sex | the back

edmonton • see magazine • October 30 – November 5, 2008 • 3

sunday

monday

tuesday

wednesday

thursday

friday

saturday



Hairspray, Jubilee Auditorium, Nov. 11

NOVEMBER 2

music | SOULJAH FYAH

Their award-winning reggae rhythms were responsible for the shameless molesting of a reporter at their WCMA performance. For future reference, when seducing the press it's polite to first ask for consent. Haven Social Club, 8 p.m.

NOVEMBER 3

reading | TAR SANDS,

DIRTY OIL, AND THE FUTURE OF A CONTINENT Andrew Nikiforuk launches his book on the topic of the oil sands. How much money do you want to bet that Mike Hudema is going to show up? ETLC 1-001, University of Alberta Campus, 7 p.m.

NOVEMBER 4

learning | CORPORATE

SOCIAL RESPONSIBILITY: THE NEW REALITY Can you believe that companies are expected to respect the rights of the employee and consumer? What a concept! To learn how to adapt your business, visit Mayfield Inn and Suites at 11:30 a.m.

NOVEMBER 5

film | GLOBAL VISIONS

FILM FESTIVAL This festival was started to fight injustice in the world 27 years ago. We're not sure if they're winning the battle, but maybe this year's 40 documentaries will inspire us to join their ranks. Info: www.globalvisionsfestival.com

NOVEMBER 6

magic | CELEBRATION,

INSPIRATION AND MAGIC GALA Wayne Lee will lull you into a hypnotic state before Danny Hooper takes the stage for his live auction. Wow: the Centre for Spiritual Living has this fundraising thing down pat. Platinum Centre, 6 p.m.

NOVEMBER 7

theatre | SIM, SEX

AND THE CIA Michael and Suzanne Parker capture the insufferable hassle of trying to foil an international plot as a spy with a sex addiction — and James Bond makes it look so easy. Maclab Centre for the Arts, 8 p.m.

NOVEMBER 8

music | ADRIAN

LACHANCE Expect an afternoon full of motivational speaking and cultural facilitation to the beat of Cree drums. Talk about multitasking! Londonderry Public Library.

NOVEMBER 9

music | LUCINDA

WILLIAMS Who knew that playing a banjo show in Mexico City at the age of 17 could lead to two Grammy Awards and a gold record? For her next career milestone, Williams will rock the Arden Theatre at 8 p.m.

NOVEMBER 10

music | EARL SCRUGGS

The bluegrass legend will play his way into the Winspear Centre at 7:30 p.m. to give banjo enthusiasts an earful of three-fingered yodel goodness.

NOVEMBER 11

theatre | HAIRSPRAY

Once again Tracy Turnblad fights injustice at her favourite local Baltimore TV dance show, and this time she won't need John Travolta in a fat suit to do it. Jubilee Auditorium.

NOVEMBER 12

music | THE COMPA-

DRES Oscar Lopez's furious fingers combined with James Keelaghan's folksy voice and songwriting makes this duo our compadres. Compende? Arden Theatre.

NOVEMBER 13

music | TAINTED

THURSDAYS As if Thursdays weren't already dirty enough! DJ Skinny and Snake swing by to deliver their purity test of electro pop and indie rock. The Temple, 9 p.m.



Souljah Fyah, Haven Social Club, Nov. 2

theatre | November 11

“ONCE AGAIN, TRACY TURNBLAD FIGHTS INJUSTICE AT HER FAVOURITE LOCAL BALTIMORE TV DANCE SHOW, AND THIS TIME SHE WON'T NEED JOHN TRAVOLTA IN A FAT SUIT TO DO IT!”

see magazine's two-week forecast of events in edmonton

listings: city pg 10 | music pg 10 | film pg 29 | arts pg 31

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PROVINCIAL AFFAIRS • ENVIRONMENT • BY ADRIENNE BEATTIE | 812 words

The Importance Of Being Snail-Sized

WHY IS THE BANFF SPRINGS SNAIL AN ENDANGERED SPECIES AND NOT THE GRIZZLY BEAR? THE REASON MIGHT BE ECONOMIC

Biodiversity is threatened in our own backyard, and economics may be the factor determining which plant and animal species live and which species die.

Scientists estimate there may be 20 million to 30 million species on Earth, of which only about 1.8 million are known to science, but human activity has been interrupting the balance of animals, plants and micro-organisms. Economics often overrule ecology in our society, and the value of biodiversity is often only appreciated in economic terms. In a paper entitled "The Economic Value of Biodiversity," Jeff Bennett, a professor at the Australian National University, explains that the economist's approach to the role of biodiversity focuses on what makes people better off.

The grizzly bear, a marquee Alberta animal, has plummeted in population from more than 1,000 in 2002 to less than 400. Similarly, the Banff springs snail, a tiny invertebrate found nowhere else on Earth, is precariously close to vanishing. The snail functions as an indicator species, telling scientists how the thermal springs ecosystem is do-

ing. It is also extremely vulnerable; at certain times of the year, its entire population could fit inside an ice cream cone. While both are valuable macro- and micro-links in Alberta's ecosystem, the diminutive snail has endangered species status whereas the mighty grizzly does not.

Why one species and not the other? The snail attained endangered species status nationally through Parks Canada's Species at Risk Act. It inhabits a number of thermal springs in Banff National Park, is found nowhere else in Canada, and with a compromised population, assessing the little creature as endangered seems straightforward. In contrast, while grizzly numbers in Alberta are low, they are stronger elsewhere (in B.C., for example), so the animal could not as easily gain national status as threatened or endangered.

The grizzly bear could attain threatened or endangered status in Alberta, but it has not. Perhaps if the Alberta grizzly vanishes, bears from B.C. could repopulate this province. However, Dr. Robert Barclay, professor of biological sciences at the University of Calgary, says this likely wouldn't work. "We don't know how much exchange there is between bears in B.C. and bears in Alberta," he says. "The Alberta population may be distinct from the B.C. population, so if we wipe them out in Alberta, they may



Bear Versus Snail | The Banff Springs snail has endangered species protection, something grizzly bears still lack. ILLUSTRATION BY OLIVER GRAHAM

not be able to repopulate here."

The future doesn't look promising. In 2002, the province's endangered species conservation committee recommended grizzlies receive threatened status when the count was around 1,000 – but it never happened. "The numbers certainly warrant changing the status," Barclay says. "Based on new census information [possibly fewer than 300 bears], if they thought [the grizzly]

was threatened before, I would assume they wouldn't say less than that now."

Department of Sustainable Resource Development spokesperson Darcy Whiteside admits the government could be moving faster, but is working in partnership with scientists, Parks Canada, industry, and environmental groups. "We made a commitment to do more extensive population studies and habitat

mapping before designating them as threatened," Whiteside says, and new census information will be ready late next year. The numbers will be reviewed with guidance from stakeholders and organizations like the International Union for Conservation of Nature.

Dr. Brian L. Horejsi, a wildlife scientist and founder and director of the Speak Up For Wildlife Foundation,

SNAIL cont'd pg. 7

NATIONAL AFFAIRS • POLITICS • BY ANGELA BRUNSCHOT | 841 words

Not Going Softly Into Retirement



Mr. Others Goes To Edmonton | Former PM Paul Martin is still working on his agenda, even out of office. PHOTO SUPPLIED

FORMER PM PAUL MARTIN WON'T LET ELECTORAL DEFEAT GET IN THE WAY OF HIS POST-POLITICS PROJECTS

PRIME MINISTERS CONVERSATION SERIES WITH THE RIGHT HONOURABLE PAUL MARTIN
Nov. 5 (6:30 p.m.) Myer Horowitz Theatre, Students Union Building (8900114 Street) \$25 General/\$10 Students

After only two years as prime minister, Paul Martin still has plenty of ambition left.

The longtime Jean Chrétien rival and debt-slayer stepped down from the Liberal leadership immediately after losing the 2006 federal election to Stephen Harper's Conservatives. But he did not stop pursuing the goals he set for himself. He has continued work on First Nations issues – including working to keep

the Kelowna Accord alive, and ensure equal funding for schools on reserves.

The 70-year-old business titan officially retired from politics last month, and has just released his memoir, entitled *Come Hell or High Water: My Life In and Out of Politics*. The book covers everything from his business career, his time as finance minister, and prime minister – he devotes space to the Gomery inquiry too, although he maintains he was out of Chrétien's inner circle when the sponsorship scandal occurred.

SEE reached Martin in Washington, where he is meeting with several countries about preserving the Congo Basin rainforest. In advance of his upcoming speech at the University of Alberta, here's what he had to say about the economy, the impor-

tance of party unity, and the Liberal's electoral chances.

SEE Magazine: What would you recommend the Harper government do to cushion Canada during an economic downturn?

Paul Martin: I can only say what I would have done, and that I would not have wasted the surplus. The Harper government inherited a \$12 billion surplus from us, and that was not an accident. I went through five financial crises as finance minister and as prime minister, and the one thing that I learned is that financial crises are going to happen. You may not be able to predict where or when, but you can certainly expect that they will happen. They are the rule, not the exception. You have to build

MARTIN cont'd pg. 7

SNAIL (cont'd from pg. 6)

believes there may be a more sinister reason for the different treatment being accorded the snail and the bear. "Snails are not a threat to the favoured alliances with industry and corporations," he observes. "They don't present a threat to oil and gas, timber, grazing, the hospitality industry, or the off-road vehicle lobby. There is no rationale to what is happening in Alberta, except that we are dealing with [a government] that has chosen to favour one public resource, [oil and gas, timber] to the exclusion of others."

The snail has scientists dedicated

to its research, monitoring, and recovery efforts. It has been re-established in two of the thermal springs where it once lived. Security and surveillance measures have been enacted in its habitat and fines have been imposed for anyone who disturbs its habitat. Meanwhile, the spring grizzly hunt has been suspended (not cancelled) and education programs have been introduced to help prevent bad interactions between humans and bears.

Barclay, who was part of a provincial grizzly bear recovery team and is now part of a new grizzly bear research advisory committee (after the

minister of Sustainable Resources disbanded the recovery team), suggests other recommendations from such committees need to be acted on, like identifying key areas that are high-quality grizzly habitat and managing human access to those areas.

Horejsi warns that until the broader public becomes more involved, the situation for grizzly bears will only get worse. "We're tearing down the house to keep the fire going," he says. "The Alberta government is systematically and deliberately damaging the environment to enrich themselves and a small select group of their friends."

MARTIN (cont'd from pg. 6)

flexibility into the balance sheet. I have to say, I would not have gotten us into this pickle. And I said so at the time. People would criticize and say, "Why are you running such huge surpluses?" And I kept saying to them, "The last crisis was only a year ago. The next one is going to come." Unfortunately, financial shocks are part of being a seamless global economy.

SEE: What do you think of tax

SEE: The Liberal Party is entering another leadership race. As a former leader of the party, and no stranger to divisive internal battles, do you have any advice for leadership contenders?

PM: You have to realize that the adversary is not each other, but the other political parties. The candidates themselves have to deal with it, and also the people working for the candidates. You just have to reach across the lines. They should learn from the

on the Green Shift as you have done with aboriginal issues?

PM: Sure. I hope he says in and runs in the next election. I think the Liberals are going to win the next election, so I hope he's there.

SEE: Why do you think the Liberals are going to win the next election? The party doesn't have any seats in Alberta.

PM: I think the Liberals have always been good economic managers, and I think that is becoming

FINANCIAL CRISES ARE GOING TO HAPPEN. YOU MAY NOT BE ABLE TO PREDICT WHERE OR WHEN, BUT YOU CAN CERTAINLY EXPECT THAT THEY WILL HAPPEN.

cuts, given the financial situation?

PM: We should not have cut the GST. If there's tax cuts, they should go into two areas: personal tax cuts to enable families to build up the same kind of surplus protection I'm talking about; and into any kind of production equipment that's going to make the economy more productive, whether that's the capital cost allowance on oil and gas production equipment or the manufacturing sector in Eastern Canada. That's a greater incentive to [set up businesses] and build the economy.

mistakes of those who came before.

SEE: Is it easier to achieve your agenda outside of politics?

PM: There's no doubt that when you are in government you can accomplish more than outside government. But you spend a lot of time getting there, or a lot of time on politics as opposed to getting things done.

When you are out of government, you can spend 100 per cent of your time directly on the area where you are trying to do something.

SEE: Could Stéphane Dion work

more and more evident. Secondly, I think people understand that government has a positive role to play in people's lives. I can't tell you the number of people who speak to me about the importance of early learning and child care. ... I think that Albertans aren't going to stand for the Conservatives taking them for granted. ... I don't know what the issue will be—maybe child care or the needs of large cities, but it will happen. I can't say when, but it's going to happen sooner rather than later.

abrunschot@see.greatwest.ca

LETTERS**BRICKBATS FROM BERKENBOSCH**

I'd like to respond to Mandy Espezel and Jill Stanton's article in *SEE Magazine* reviewing the art exhibition *EDMONTON: Explored* ["EDMONTON: Explored, Explored," *SEE* #774, Sept. 25]. I recognize that the article was published a month ago, but I hope that my response is relevant nonetheless.

The article made several statements that were incorrect and based on assumptions that I would like to clarify. Particularly, you said that I "glued [my] drawings onto an Edmonton building in order to specifically take photos of it for this show, and let people see it in the gallery." This was not the nature of my project at all. What you saw in the gallery was a small sampling of a much more comprehensive project.

Nor was the primary purpose of the project to make "pretty" pictures for people in "those" neighbourhoods, although based on curator Amy Fung's didactic, I can see why this aspect of the work stood out to

you. The work was as much a response to the spaces where it was installed as it was meant to rouse the curiosity of passersby who might notice it. (That being said, I wonder what you find problematic about pretty images for the people of Edmonton and wonder if you assume that people in "those" neighbourhoods are disinterested in art and/or beauty.)

You also state that my pieces were "missing the point on all angles." Perhaps you misunderstand how the show was curated. Amy did not draft an idea for a show, consult artists to create something to fit the idea, and then send us forth. Rather we artists had independent ideas that Amy then pulled together under one umbrella for a show. The fact is, the art itself is the point—it does not exist to make someone else's point.

More carefully researched reporting might help you to create the meaningful dialogue that you are calling for.

JENNIFER BERKENBOSCH

KICK THE BUMS OUT!

NDP MLA Rachel Notley states that minister of children's services Janis Tarchuck was negligent in her job of protecting children in government care and that she should resign. Premier Ed Stelmach stands behind his minister.

People in our society are standing up for the children! The buck doesn't stop at the premier's office. I say fire the whole works!

JUNE LETKI

SEE Magazine welcomes reader feedback, both positive and negative.

You can e-mail your comments to letters@see.greatwest.ca, snail-mail them to *SEE Magazine*, #200, 10275 Jasper Ave, Edmonton, AB, T5J 1X8, or fax them to (780) 432-1102.

SEE reserves the right to edit letters for length and clarity. Preference is given to letters responding to articles in SEE Magazine.

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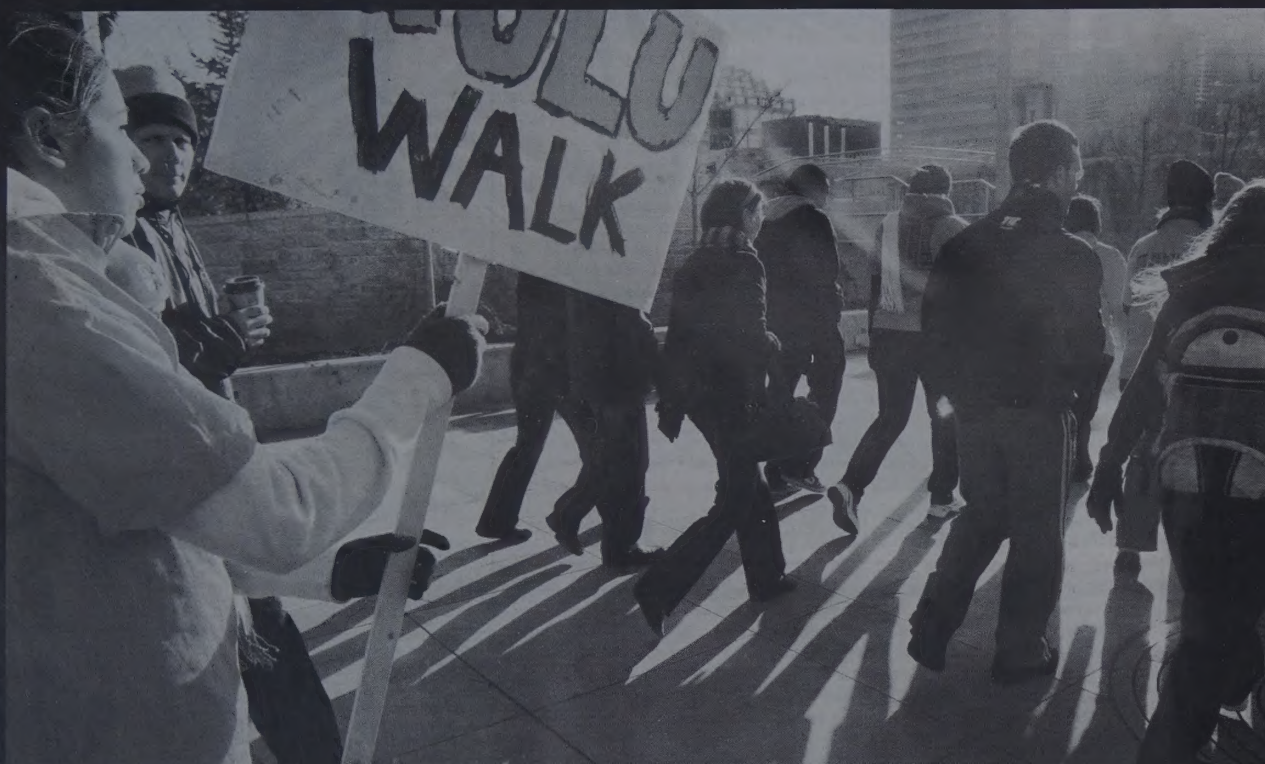
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WITNESS

OCT. 25, 2008 | 11:23:40 AM | PHOTO BY MERYL SMITH LAWTON

Participants in the Gulu Walk head down 100 Street as part of an international movement to promote peace in northern Uganda.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • ANIMALS BUT EVERYONE LOVES KITTENS!

Almost everyone loves little furry animals. Even Stephen Harper opens his doors for foster kittens. And so, the coldness of the Edmonton Human Society regarding the stray cats at Jasper Place trailer park comes as a complete surprise.

"If an animal is deemed a stray, it's the responsibility of Edmonton animal control," Shawna Randolph, spokesperson for the society, told the *Edmonton Journal*.

Surely there are other options than leaving the cats where they are and allowing the stray and feral cat population to increase. Tove Reece, spokesperson for the Edmonton-based *Voice for Animals*, is currently scouting the area to see what her group can do, and agrees it's a difficult situation — especially if many of the cats turn out to be feral. Still, even her relatively tiny group has the gumption to try something.

Surely Edmonton can come up with something other than jurisdictional excuses.

EDMONTON • POLITICS DICTATING THEIR OWN JOB REVIEWS

Edmonton city council is considering extending the length of council terms from three years to four.

It's a strange exercise — politicians tinkering with their own jobs — and something that should be put to a plebiscite.

While revamps to the organization of Edmonton city council are certainly welcome, and having one councillor per ward instead of two is an intriguing proposition, extending terms beyond three years would simply make councillors less accountable.

As U of A political science professor Jim Lightbody has stated numerous times, once city councillors are elected, they are rarely unseated, and incumbents are returned to office over 80 per cent of the time.

Considering that stat, arguments that councillors need more time on council in order to become fully acquainted with the issues and procedures before they face another election are flimsy at best.

ALBERTA • ENVIRONMENT MUDDLED RECYCLING PROGRAM

The province has increased the deposit on recyclable bottles and added milk cartons to the mix.

As *SEE* argued when the province reviewed the deposit rates over a year ago, the problem with recycling in Alberta isn't with the amount of the deposit, but with the collection system. While regaining 10 to 25 cents for these containers isn't a big incentive, the inconvenience of dropping the bottles off at the bottle depots is a big disincentive.

Many people leave their cans and bottles out for the homeless to collect, but surely we can come up with a better solution for both the inefficient recycling program and our homelessness problem.

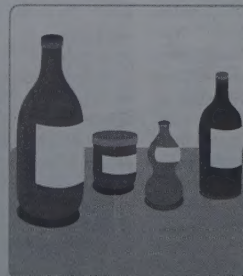
As an editorial in the *Calgary Herald* pointed out, an increase in deposit fees becomes even more untenable when the province still hasn't decided what to do with unredeemed deposits.

BY THE NUMBERS

WASTE NOT, WANT NOT
NEW DEPOSITS ON RECYCLABLE CONTAINERS
SOURCE: Beverage Container Management Board

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THAN ONE LITRE

25 CENTS
BEER BOTTLES & CANS
MORE THAN ONE LITRE

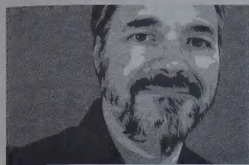


10 CENTS
CONTAINERS LESS
THAN ONE LITRE

25 CENTS
CONTAINERS MORE
THAN ONE LITRE

COMMENTARY • U.S. ELECTION | 924 words

When An Issue Is Black And White



OUTSIDE POLITICS MAURICE TOUGAS
**THE RACE ISSUE HAS BEEN
 SUBLIMATED BECAUSE AMERICANS
 DON'T WANT TO ADMIT
 TO RACISM, BUT IT'S A FACT**

Only one thing surprises me about the U.S. election — why is it so close?

Polls show Democrat Barack Obama has a comfortable but not insurmountable lead over Republican retread John McCain. The choice Americans face couldn't be more, uh, black and white, and yet the election is not yet in the bag for Barack. And by all rights, it should be. Consider the following:

- Obama is young and optimistic. McCain is old and bitter.

- Obama appeals to the best in Americans, reflecting its image of itself as an open and inclusive society. McCain wallows in the dumpster of Americana, splitting the country into "real America" and the rest (unreal America, I guess).

- Obama has stayed on message and true to himself during the campaign. McCain has abandoned the personality that endeared him to voters and the media, putting himself in the hands of the same reptilian Republican operatives who put George Bush in office.

- Obama's campaign has been as well orchestrated as a performance by The Temptations; *Time's* Joe Klein writes that Obama's campaign has been "as smoothly run as any I've seen in nine presidential cycles." Obama's biggest mistake, his off-the-record remark that "bitter" small-town voters "cling" to guns and religion, hurt him most in small towns that wouldn't vote for him anyway, and is probably accepted as accurate by his urban American base. McCain's campaign has been one long trainwreck, lurching from one self-imposed derailment to another, the most recent being the \$150,000 spent on decking out "hockey mom" Sarah Palin in designer duds.

- McCain has thrown buckets of mud at Obama; the "palling around with terrorists" slur, suggestions that he is a socialist and anti-American, hints that he may be a Muslim. Obama, clad in designer Teflon, has coolly brushed aside every attempt to smear him while taking the high road.

- Obama chose Joe Biden as his running mate. He's a gasbag and prone to stupid statements (he said Franklin Roosevelt went on TV to

address the nation), but he's infinitely better prepared to be president than George Bush was, or is. McCain chose Sarah Palin, who is so unqualified she makes one pine for the good old days of Dan Quayle. While "Caribou Barbie" has successfully appealed to the rifle-totin', red meat-eatin', America-lovin' Republican base, to others she is a colossal joke and the living embodiment of McCain's reckless decision-making.

With all this in mind, Obama — Messiah 2.0 — should have left McCain eating his polling dust. But he hasn't yet assumed an unbeatable lead. Why?

Two things. Crudely put, Barack Obama is black, and John McCain is white. The race issue has been sublimated because Americans don't want to admit to racism, but it's a fact. This is not a criticism of Americans per se — Canada would be exactly the same if (or when) faced with a minority leader, and would France or Germany or Israel or Sweden or Nigeria or any other country — but a simple fact that majorities in any country are suspicious of minority.

Second, I think many Americans are still leery of Obama because they really don't know that much about him. Sure, he's written two books about himself that were bestsellers (although they may be the kind of book that people buy but don't read), and is one of the most written about and dissected Americans since Britney Spears. Still, his résumé is still skimpy for a guy who wants to lead the free world. He's cool to the point of being icy, sphinxlike in his demeanor. McCain is what he is — a cranky old man. People can relate to cranky old men, because we all know one. (Sorry, dad.)

Since I find myself still immune for the excitement surrounding Obama, I turned to a couple of Edmontonians who have been inflicted with Obamamania.

Kory Zwack went to Pennsylvania to help Hillary Clinton and is volunteering for Obama in New Hampshire. A recent convert to Obama, Kory says change is the magic word: "I think many people were looking for something or someone to believe in, and his campaign has been able to capture that 'change' mantle. Also, I think the eloquence of his speeches, and his ability to inspire people to believe in his campaign's ability to deliver the change that is necessary, has helped him and his campaign to become a movement."

Jackie Foord flew to Denver to take in the Obama love-in during the Democratic convention. "When I hear Obama," Jackie says, "I hear a young man who talks about responsibility and hope. I admire the fact that he says that we all have a role to play in making the world and our own lives better. He doesn't say that he can do it; he doesn't say that government can do it. He tells us that it is a jointly held responsibility. His message of hope gives me hope."

"I don't know for sure why I believe that he is genuine. After all, he is a politician. But what I do know is that he represents the best chance we have to significantly change our society."

I'm still not sure exactly what real change Obama will bring, or if he can change anything. But if the United States can survive eight years of the worst president in the republic's history, an Obama presidency should be a breeze.

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GHOST STORIES • WHO YOU GONNA CALL? • BY MARLISS WEBER | 1,067 words

Meet Peter, Walt, And Emily

THREE OF EDMONTON'S MOST NOTORIOUS GHOSTS WILL BE OUT IN ALL THEIR GLORY ON FRIDAY NIGHT. HERE'S WHERE TO MEET THEM

I've never seen a ghost.

But I really, really want to see one. I've made it my mission this Halloween to hang out with the spooky set. But where do I go? Where are all the best haunts in the city? I knew I'd have to take this up with the experts.

As it turns out, Edmonton is apparently a very haunted town — so haunted that it supports nearly a half dozen organizations that specialize in ghost hunting and busting, and they all have catchy names. I picked two of the catchiest — E.C.H.O.E.S. (Edmonton Cursed or Haunted Observation and Examination Services) and Things That Go Bump In The Night — made that call, and with their help came up with a list of purportedly haunted places in our town where I might see a ghost this All Hallow's Eve.

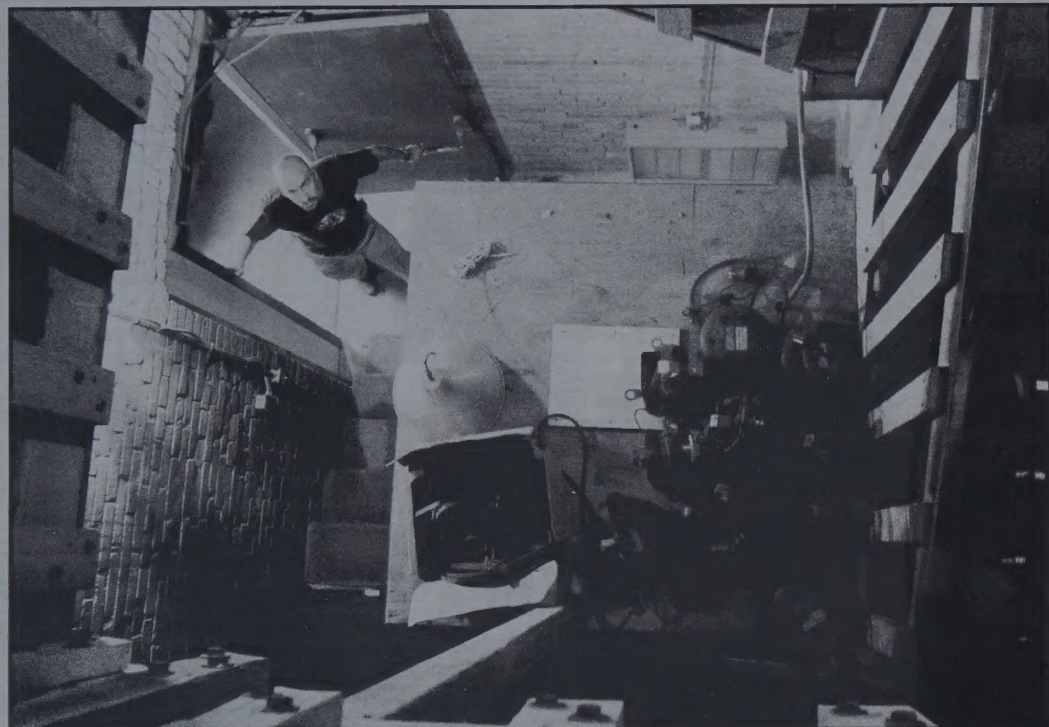
Stratheona High School

"We got our first EVP [electronic voice phenomenon] just outside the school," says E.C.H.O.E.S.' Lisa Fedirko, a former Scona High student. "One of our investigators heard this really creepy growl coming from underground as he picked up the digital voice recorder we left outside. It didn't quite come out on the recording, but there's definitely something there."

Fedirko also had her first ghostly encounter in the school as a Grade 10 drama student. "We were warned about Emily when I was part of the stage crew," Fedirko says. The story goes that shortly after the school opened in the 1950s, a lighting accident in the theatre killed a young performer, Emily, who still walks the hallways of her alma mater, scaring students and teachers alike.

"I got stuck once in the elevator between floors, late at night after a show," Fedirko recalls. "Lights were off, but I tried not to freak. So I snickered and said 'Okay, very funny, Emily,' and the lights went right back on and the elevator started again immediately."

Brad Dotten of Things That Go Bump also went to Scona and had a run-in with Emily, who seems to be more helpful than scary. "We were there late one night, closing up after a show," Dotten says. "We were trying to get out quickly, so we weren't



Walt? Is That You? | Actor Darrell Portz looks up the reportedly haunted stairwell in the Walderdale Theatre. PHOTO BY MERYL SMITH LAWTON

as careful as we should have been. By the time we got outside, we could see we had left one of the lights on. When I went back in, the light was already off. I thanked Emily and quickly left."

MacKay Avenue School

Now if you're looking for a scary ghost, MacKay Avenue School is your place. One of Edmonton's earliest public schools and the onetime seat of Alberta's first government (honestly, what's scarier than a haunting by a politician?), MacKay now houses the Edmonton Public School Archives and is open to the public. Legend goes that gym was once cancelled in the school due to "paranormal activities."

Fedirko says she wouldn't touch it if her team was called in to investigate. "There's some really scary stuff that goes on in that building."

During renovations in the 1980s, construction workers noticed typical ghostly behaviour: tools that moved on their own, wonky lights, doors that locked or unlocked on a whim. One worker decided to contact the entity with a Ouija board. "A bad idea," says Fedirko. "You

never know who you're actually talking to." Kind of like a paranormal chatroom, perhaps.

The worker made contact with a spirit named Peter, who claimed he was killed during the school's construction. As spooks go, Peter wasn't the nicest guy. Once contacted through the Ouija board, Peter became a destructive force, tearing apart offices and literally breathing down people's necks. Before long, he was following workers home, terrorizing family pets and children.

"I just wouldn't want to risk bringing any of that trouble into my house," says Fedirko. Current staff members are tight-lipped about the ghosts in the building. "There's definitely something here," says one worker, who declined to be named. "And it's scary. But we don't like to talk about it."

Walderdale Playhouse

Considered the Holy Grail for ghost hunters in the city, Walderdale Playhouse is the home of much weirdness (and not just from the actors who work there). Stories abound, from the clip-clopping of horses' hooves to brushes with Walter the

resident spook, to the oppressive entity that makes the back staircase its home.

"That would be my ultimate," says Fedirko. "To meet Walter. Then I could shut my skeptic husband up."

Dotten is also a Walter fan, and looks forward to the upcoming investigation he's conducting at the theatre. "I've been wanting to get in there for so long, and now's my chance to really look into the stories," he says.

The artists who've performed at the Walderdale have stories galore. Costumer Geri Dittrich has spent many late night hours alone at the theatre, and has often heard footsteps or felt a presence — even when she knows all the doors are locked and she's alone in the building.

Actress Bonni Clark had an unusual experience during the dress rehearsal of *Antony and Cleopatra*. She was waiting by herself in the wings while the director and the rest of the cast and crew were discussing a lighting cue.

"Suddenly I felt a very cold chill on my neck," she says. "I distinctly heard a man's voice whisper my name. 'Bonni.' It came from di-

rectly behind my right ear." Of course, when she turned around, no one was there.

A darker presence reportedly lives somewhere near the back stairs that connect the stage with the green room. Actors have often experienced cold spots and the feeling of brushing past someone in the dark, and there have been tales of people bumping into someone (something?) on those stairs when no one else is in the building.

Director Tara-Lee LaRose refuses to go anywhere near the stairs. "I don't think I could actually perform in a Walderdale show because those back stairs are too creepy," she says with a shudder. "That's why I'll stick to directing."

To be fair, Edmonton's map of ghoulish activity contains plenty of other haunts too. According to my experts, honourable mentions for extreme spookiness go to La Bohème Bed and Breakfast, Charles Camshell Hospital, the Legislature, and the very haunted cemeteries all around town. Now I know where I'm going to be when the veil lifts between worlds on Halloween night. How about you?

ITY LIVIN • RECESSION! | 771 words

A Very Frightening Reality



HIDDEN NINJA FISH GRIWKOWSKY
A GLOBAL RECESSION COULD
BE THE ONLY THING FREAKY
ENOUGH TO SCARE THE
BEJESUS OUT OF YOU THIS
HALLOWEEN

There's been a long-running narrative among our conservative friends that all this excited complaint has been moot — that any whining about the policies and actions of George W. Bush's camp for eight years really has nothing to do with us sulky Canadians. None of our business. Given that we remember history backwards instead of forwards — the most recent events first — this self-sure concept is about to evaporate in the crisp winter air.

If you want something to be scared about this Halloween, consider the very real possibility that we're heading into a global recession. And let's hope that's all it is. Though there's something a little "Y2K bug" suspicious about all the fearmongering showing up on blogs and at financial meetings, pretending nothing's going to happen is, at the very least, fucking ridiculous.

Because of a long chain of explosions that really began during the turn of the century's burst technology bubble, America's world-centred economy has been putting off the fact that it can, in no way, survive an actual cashing-in of all its phantom financial inventory.

This was true even before Bush came in and turned a massive government surplus into a record deficit, but he sure didn't help. A sure sign of this is the fact that even after U.S. Treasury Secretary Henry Paulson's recent taxpayer-funded bailout of the very institutions responsible for their own demise (which he wants us to call ■ rescue), lenders are still being extremely conservative about, well, lending. In other words, banks are hoarding money. Does that sound like good news? So much for the idea of trickle-down saving the day. The modern concept of easy credit is being shattered as we speak.

The housing collapse down south, which the most cynical among us blame on poor black folks somehow taking advantage of the good-hearted political correctness of thousands of supposedly angelic lenders, is in fact nothing more than a symptom of this unchecked greed. Of what,

in straight dollar terms, will likely be the biggest market correction in history. The financial economy of stocks, hedge funds, and mutual funds is already writhing like a caterpillar in a frying pan.

To deny that the losses suffered by folks lucky enough to have huge portfolios losing thousands, if not millions, every week is, again, fucking ridiculous. Because of greed, low morals, and I suppose what you could call an animal's instinct for self-preservation, trickle-down exists, all right — but mostly as a chain of shit raining down on the heads of anyone lower down on the food chain. That would be us.

Already in major American cities, what I'm calling Bush Camps are popping up — the modern-day Hoovervilles that will doubtlessly get named after President Obama. The mad hissing and scrambling of John McCain's good people calling Obama ■ socialist who "wants to spread the wealth around" (like all taxes and markets do) is obviously taking hold as a positive among folks quite legitimately see the Hawaiian-born candidate as someone who just might give a shit about them as various brayed-about givens continue to crumble around them.

This whole Joe the Plumber thing, where anyone making over a quarter of a million dollars a year will soon have to pay two per cent more income tax on anything above \$250,000, is understandably failing to get the majority of Americans panicking that the Red Army is invading at dawn.

And yet I fear Obama will wear this crisis that a typically Republican attitude caused in the first place, then had no financial means to combat because of an utterly pointless war bill in the trillions... just as New Orleans was allowed to rot in the sludge because of Iraq commitments. Hopefully, we'll remember who made these messes — Iraq, neglecting New Orleans, turning a blind eye to subprime lenders — and not blame the new janitor, as it were.

But getting back to us Canadians (and especially Albertans), we'll certainly weather it with typical boom-bust resilience. Oil's price will rise again soon enough. And even though Christmas will decimate the retail economy, you can already hear the sensible idea that maybe all this materialism isn't doing us much good, anyway. That maybe human relationships have more value than stuff. All my lovable skids friends are survivors, anyway.

I just feel sorry for the rest of everyone, who'll have to learn to live more like us happy bottom feeders for a change.

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DINING • EUROPEAN • BY SCOTT LINGLEY | 802 words

A Season For Comfort Food



Get A Note From Your Cardiologist | The steak tartar Accent European Lounge is worth it. PHOTO BY MERYL SMITH LAWTON

ACCENT EUROPEAN LOUNGE OFFERS DECADENT FARE FOR STOMACHS CRAVING CONSOLATION FROM THE COLD

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Sunday evening has never been my favourite time of the week, least of all in the week leading up to the night we "fall back" to cold, dark mornings and dusky afternoons. There's that twinge of disappointment that the weekend is as good as over, but the malaise is really something subtler, more metaphysical than that. By 6 p.m. it feels like the twilight of the entire year, with a few formalities before winter officially asserts its cruel fact on our daily existences. In short, we needed a morale boost

co-diner and I had a tough time all the same figuring out how we were going to sample everything that we wanted to try.

The first item we checked off on our list was their beer selection. Accent offers a nice selection of Eurobrews on tap including Litovel Czech lager and Warsteiner Dunkel (\$6.25/pint), a malty, smoothly hopped German dark ale that went some ways to raising my spirits. My co-diner opted for a bottle of Innis & Gunn (\$7.25), the oak-aged Scottish beer for connoisseurs that I think tastes kind of weird.

Drinks in hand, we worked out a meal strategy: a small steak tartar (\$14) and the Salad Greco (\$10) to start, followed by beef goulash (\$11) and the portobello mushroom cap (\$16) for entrées. We'd just have

was an order of steak tartar on every occupied table in Accent that night.

After such soaring sapid heights, the humbler entrées were an inevitable anticlimax, but that doesn't mean they were less than fine.

The goulash was a rib-sticking bowl of stewed beef, mushroom, carrots, and onions in rich gravy bolstered with paprika and served with mercifully un-fried rye bread. The serving was just right for the remainder of my appetite and I didn't leave a speck of it behind. My co-diner's dish was only slightly more problematic in that it didn't look anything like we expected it to, since we couldn't discern a portobello mushroom cap in the chunky pool of sliced mushrooms and prawns in creamy mushroom-coloured sauce.

After some discussion with both

THE TAB: \$51 FOR TWO (FOOD ONLY)
THE GIST: AS EVER, A EURO-COMFORT FOOD LANDMARK
TRY: THE STEAK TARTAR (\$14)
AVOID: STRENUOUS POST-DINING ACTIVITY

over at my place.

A somewhat decadent meal – in the Old World sense of decadent: self-indulgence with roots in decorum and tradition – seemed like a reasonable way to chase the post-equinox blahs. The phrase on my co-diner's lips was "steak tartar," an undeniably decadent dish, and we knew just the place to go looking.

I'm sure the bistro that now serves European delicacies around the corner from the Scona Bus Barns has been called Accent for a while now, but it's been a reliable vendor of goulash, schnitzel, the aforementioned tartar, and premium grown-up potables for as long as I can remember. Not only have they preserved many of the dishes boasted by Milan's and Johann Strauss Coffee House and other predecessors in that spot, but Accent has also retained the comfortable ambience wrought from dark wood, subdued lighting, and cozy corners.

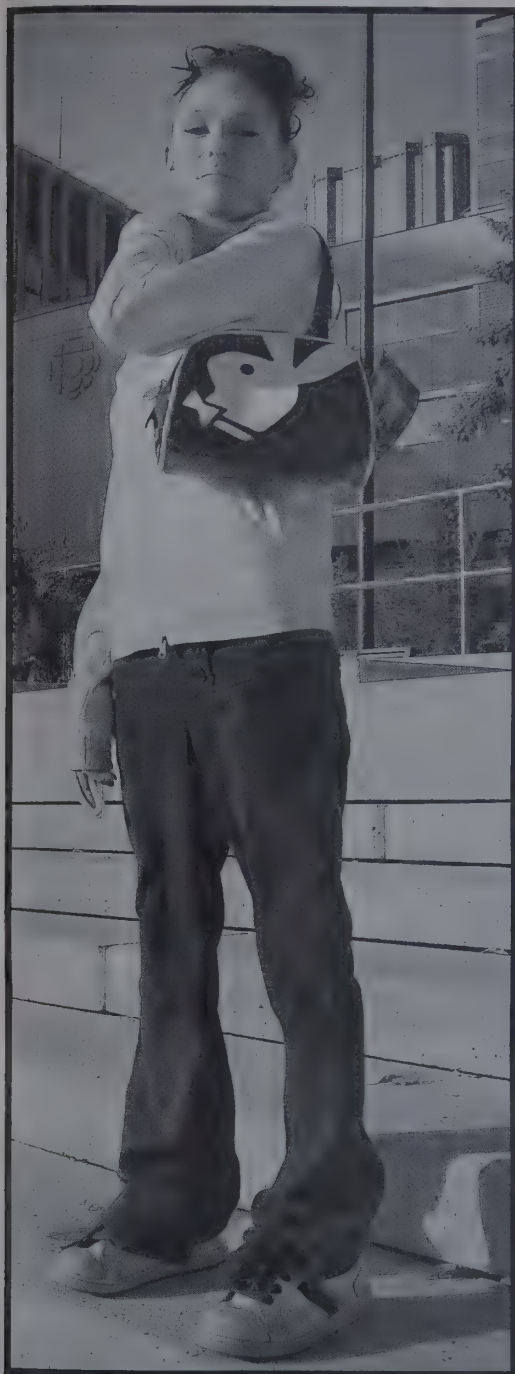
Accent's menu is not huge, but my

to wait and see about apple strudel or pumpkin spice cheesecake for dessert.

The Salad Greco (translation: Greek salad) was a healthy portion of mixed greens tossed with red onions, kalamata olives and red wine vinaigrette, topped with shredded feta and surrounded by slices of tomato and cucumber – plenty for two to share as a starter. You might need a note from your cardiologist to sign up for the steak tartar, but man, is it ever worth it. Your portion of raw minced beef filet, mixed with chopped onion and spices, comes with slices of deep-fried rye bed and a few whole cloves of garlic. You rub the garlic on the bread, then spread on some beef, take a bite and melt into a puddle in your chair. The intense rush of garlic makes the pulverized steak seem that much more velvety on the palate, with a satisfying crunch to give your teeth something to do. We were scarcely the only ones to find succour in this dish – I'm sure there

friendly servers, who graciously offered to replace the dish before we'd even tried it, we figured out that the mushroom cap had come apart during the preparation stage and was obscured by the other ingredients. So we dug in and sure enough uncovered succulent segments of garlic-imbued portobello that rivaled the plump prawns for mouth-filling flavour. A simple pasta was presented on the side, with a superfluous lading of tomato sauce on top – my co-diner wished aloud for plain noodles to mop up the excess mushroom-cream sauce. Instead she made do with the two buttery hunks of toasted rustic bread included in her order.

We must be out of practice, decadence-wise, because we passed on sweets and ambled slowly home in the bracing night air. Let autumn deepen into darkest winter – on this night at least, we felt girded in body and spirit for the chapped, dwindling days ahead.



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myLook

Kaylo Willette | Dishwasher, Kids in the Hall Bistro

BY ANDREW PAUL

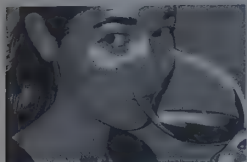
My Look: I'd describe my look as casual. I even do my own hair.

Wearing: My shoes are Be Wild. I'm not sure where I got the pants from. But my hoodie is Puma and my purse is Playboy.

Into: I like to watch movies.

Want to be in My Look? Send your photo to style@see.greatwest.ca.

Spooky Brews And Sinister Vines



BOOZE MUSE: MELISSA PRIESTLEY
ANOTHER HOLIDAY, ANOTHER
EXCUSE TO DRINK. HERE ARE
OUR RECOMMENDATIONS FOR
YOUR HALLOWEEN'S EVE POISONS

Halloween is the one sacred holiday that's as much fun for adults as it is for kids. Actually, I think it's more fun for adults: we get to stay nice and warm inside, and replace our candy with booze (except for those Kit Kats stolen from your son/

daughter/nephew/niece)

It's also perfectly acceptable, even encouraged, for adults to partake in all of Halloween's little customs — at least, the adults I know still enjoy sticking their hand into the dark, wet cavity of a pumpkin and bringing up a handful of slime. (Though this act has taken on some lewd connotations in later years.) Similarly, it's an excuse to traipse about in a ridiculous and/or slutty outfit.

If you're a Halloween-o-phile (as I am), you'll be much more likely to take that extra step in your booze preparations and choose your poison accordingly. And even if you don't get a shrunken head from my recommendations of ghastly beverages below, try and spot all of my oh-so-cheesy horror movie references.

For The Lazy Frighteners

Really, for you Halloween's Eve is just another excuse to get shitfaced; you'll throw together a costume from the remnants of your high school wardrobe just so nobody bugs you about not wearing one. Since you won't put any more effort into your alcohol than you would any other day, stagger into your local liquor store and grab a couple of sixpacks.

Luckily, you've got some excellent choices right from our own backyard. (I advocate buying local as much as possible — carbon emissions have me scared stupid.) Alley Kat recently released their Pumpkin Pi Spiced Ale especially for this holiday, and The Great Pumpkin would certainly approve of this deep orange-red beer. It finishes with a

healthy dose of pumpkin pie spice while retaining the thirst-quenching qualities of a nice red ale.

Edmonton's other microbrewery, Amber's, also has a Halloween-themed brew — the Sap Vampire Maple Lager. Okay, so maple doesn't really have anything to do with Halloween (though I guess it's kind of autumnal), but it's got "vampire" in the name, and its sugar content will keep you fuelled from dusk 'til dawn.

The Masochists On Elm Street

Many liquor stores inevitably display an array of gothic and/or Halloweenish wines around this time of year sporting names like Vampire, Casillero del Diablo, and Eye of the Toad. I can tell you from personal

experience that these wines are crap, so drink them at your own risk — though you'll certainly be in the holiday spirit if you end up projectile vomiting a stream of blood-red bile. Just remember not to cross the streams with your similarly masochistic friends.

But there is an alternative to Vampire wine; they may not be as gimmicky but they taste a lot better and there's something sinister about the label. For example, Alexander Valley Vineyards makes a Zinfandel called "Temptation," featuring a skeleton seducing a woman on the bottle. The wine is fairly decent, though at nearly 15 per cent alcohol your hangover may have you feeling like you spent a night with the living dead. Other good choices for sinister wines include The Prisoner, Mr. Black's Concoction, and Cardinal Zin (the label was designed by the famously macabre pen of Ralph Steadman).

The Good, The Bad, And The Guy With The Rum

Spirits are perhaps the most haunting of all Halloween booze choices (yuk yuk). There are endless combinations of mixed drinks, though I find it's easiest to put a twist on a few old stand-bys — unless you want to go all Dr. Frankenstein.

If martinis are your thing, you're already there — the olives look like eyeballs. Ghoulisch! However, a slimy white lychee looks infinitely more grotesque floating in a bath of delicious, ice cold booze. To make an "eyeball" martini, shake up some gin or vodka with ice and drop in a lychee. (Don't add vermouth, as it tastes really weird with the lychee.)

In terms of Halloween shots, you've got a ton of options — anything orange, black, or green (or a combination of the three) works. Get into the spirit of things with a shot of black sambuca (flaming, of course), chartreuse, absinthe, orange Curaçao, Grand Marnier, or Kahlua. A particularly disgusting-looking shot is the Brain Tumor, made by slowly pouring a bit of cream liqueur (like Baileys) into a shot glass of peach schnapps. Add a dash of grenadine and you have something that looks like a clumpy, bloody cancerous growth. And what's blood for if not for garnishing?

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EVENTS

BOOM FOR WHOM?: BUSTING THE MYTHS OF CONTINENTAL INTEGRATION CROWN PLAZA — CHATEAU LACOMBE, 10111 BELLAMY HILL, OCT 31 — NOV 1 Workshops and speakers focus on who benefits from energy integration and the rapid growth of tar sands development in Alberta. Info: www.canadians.org

BORN TO WRITE: THE RAVING POETS KASBAR LOUNGE, 10444 WHYTE AVE., OCT 16 — DEC 3 Open-stage spoken-word poetry with the Raving Poets Band. Every Wed. Sign up at 7:30 p.m. Show at 8 p.m.

CORPORATE SOCIAL RESPONSIBILITY: THE NEW REALITY MAYFIELD INN AND SUITES, 16615 109 AVE., NOV 4 A look at the latest trends in corporate responsibility. Doors at 11:30 a.m. Info: www.edmontonchamber.com

CRITICAL MASS MACEWAN DOWNTOWN CAMPUS, 106 104TH AVE., OCT 31 Ride your bike in support of CSJR. Info: 780-492-2577

DAVID COPPERFIELD: AN INTIMATE EVENING OF GRAND ILLUSION REXALL PLACE, 7424 118 AVE., OCT 30 Doors at 8 p.m. Tickets available through www.ticketmaster.ca

DISABILITY CONFIDENCE FORUM & HIRING FAIR WORLD TRADE CENTRE, 600-9990 JASPER AVE., OCT 30 Pre-

sented by DESCA. Info: http://pivotal.gobevent.com/rpj. **EDMONTON GHOST TOURS OCT 17 — OCT 30** Meet in front of the Rescuer statue next to the Waterdale playhouse in Old Southcona. \$5 per person. Tue-Thu at 7 p.m. Info: www.edmontonghosttours.com/780-289-2005

EDMONTON WEAVER'S GUILD ANNUAL SALE AND SHOW ST. ANDREW'S CENTRE, 12720 111TH AVE., NOV 1 A display and sale of fine hand weaving and spinning works. 10 a.m.-3:30 p.m. Info: 780-966-1067

FALL QUILT SALE ST. ANDREW'S UNITED CHURCH, 9915 148TH ST., NOV 1 Purchase precious hand-made quilts and afghans and other comfort items for friends, family, and/or yourself. Proceeds are donated to charity. From 1-4 p.m. Info: 780-452-4454

FROM CHAOS TO PEACE MEN'S GROUP STANLEY A. MILLER LIBRARY, #7 SIR WINSTON CHURCHILL SQUARE, OCT 30 — DEC 25 A free 8 sessions group work for men who have experienced mental, emotional, verbal, physical, or financial abuse from their partner. Sessions facilitated by professional social workers. Every Thu starting Oct 30, from 6:30-8:30 p.m. Free admission. Info: 780-496-4177

GHOSTS AND GRAVEYARDS TOUR AMBER'S BREWING COMPANY, 9926 78TH AVE., OCT 31 A tour of various haunted locales. Presented by Nite Tours. 7 p.m. 11:30-81 Ave. Tickets: \$30 at 454-0303

HALLOWEEN DINER AND A MOVIE RUTHERFORD HOUSE

11153 SASKATCHEWAN DRIVE, U OF A CAMPUS, OCT 30 Dinner served in the theme of 1959's House on Haunted Hill. A screening of the film will follow. Dinner served at 6:30 p.m. Info: 780-422-2697

HOMEFEST 2008 TRANSALTA ARTS BARN, 10330 84 AVE., NOV 2 Three continuous stages of great music by folk/roots artists will be complemented by a children's area & a room dedicated to information talks on many aspects of housing security. Info: 780-264-9900

NOBODY'S AN ISLAND 10303 65TH AVE., NOV 1 Seminar dealing with depression and sadness. From 10 a.m.-5 p.m. Info: www.nobodysanislant.com/780-967-9162

RUSSIAN MASQUERADE PARTY BELMEAD COMMUNITY HALL, 9109 182ND ST., NOV 1 Dinner, dance and entertainment. Doors at 6 p.m. Info: 780-240-5886

SMALL BUSINESS OWNER OF THE YEAR AWARDS LUNCHEON THE WESTIN EDMONTON, 10135 100TH ST., OCT 31 With guest speaker Brian Hesle. Doors at 11:30 a.m. Info: www.edmontonchamber.com

STRATHCONA SINGLES NETWORK HALLOWEEN DANCE SHERWOOD PARK LOG CABIN, 50 SPRUCE AVE., SHERWOOD PARK, NOV 1 Prizes for best costumes. Everyone welcome. Doors at 8 p.m. Info: 780-467-3783

WITCHES BALL '08 UKRAINIAN CENTRE, 11018 97 ST., NOV 1 With DJ Sunset. Catering by Panfrest Kitchen Eats. Silent auction for The Druid Gathering, costume judging, door prizes. Doors at 7 p.m. Info: nurse88@shaw.ca

benefits. Info: beautifulu2009@gmail.com/780-909-9355

LEARNING

PROMOTING CULTURES OF PEACE IN A TROUBLED WORLD TELUS CENTRE, 120 ST. & 87 AVE., OCT 30 — OCT 31 Speakers discuss transforming our world to promote cultures of peace. Info: www.edminterfaithcentre.ca

QUEER

AGAPE EDUCATION FACULTY, U OF A CAMPUS Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members welcome. Info: andie.grace@ualberta.ca or 780-492-0772

EPS/LGBTQ LIAISON COMMITTEE

The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Email questions or concerns to epslgbt@yahoo.ca. All inquiries treated with confidentiality and respect. To report a hate or bias motivated crime, contact the EPS Hate &

Bias Crime Unit, 780-421-3489

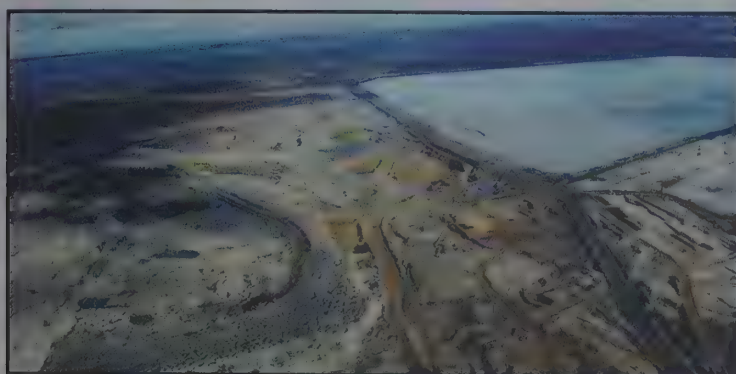
INSIDE/OUT U of A Campus-based organization for LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: kwells@ualberta.ca or mwonham@ualberta.ca

PRIDE CENTRE 9540 111 AVE., 780-488-3234. Hours: TUE-FRI 11-10 p.m., SAT 12-6:30 p.m. Drop-in, library, and community internet services are available. Online newsletter. Hours: TUE-FRI 11-10 p.m., SAT 12-6:30 p.m. Info: 780-488-3234 or www.pridecentredmton.org

TEAM EDMONTON A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca

WOMONSPACE Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.womonpace.ca, womonpace@gmail.com, 780-482-1794

YOUTHSPACE PRIDE CENTRE OF EDMONTON, 9540-111 AVE. An after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQ&A) youth under 25. Open TUE-SAT 3-7 p.m. Info: brendan@pridecentredmton.org or 780-488-3234

HIGHLIGHT • HIGH COUNCIL

Big Boom Theory | The Security and Prosperity Partnership of North America wants more strip mines and tailings ponds like these. PHOTO SUPPLIED

BOOM FOR WHOM? • Oct. 31-Nov. 1 • Crown Plaza-Chateau Lacombe

The Council of Canadians is pretty sure The SPPNA's plan for a five-fold increase in oil sands production is more of a money grab by oil tycoons than a plan for the benefit of the people, or the environment. After all ■ tailings pond is no substitute for ■ good old fashioned swimming hole full of fresh H₂O. However, they'd still like your input and will be discussing the issue at their 23rd Annual General Meeting.

edster's dictionary

LOCAL VOCAB: BY TRENT WILKIE

absurdist

ADJECTIVE • Pointless, without function, not what was intended. "The large baseball bat, the non-functional Jasper Avenue wind tubes, and now the sculpture of women's legs at the LRT are all proof positive that Edmonton is still in its absurdist art phase."

quotee

VERB • To indulge in the obsessive compulsive act of putting favourite quotes on T-shirts. "He peaked when he made 'If your mom were prettier I'd be your dad,' but seemed to lose it when he quoted 'Rotifwaffles.' It was so Sept. 10th."

ruralien

NOUN • An individual who relocates to an urban setting expecting things to be the same as "back home." "After the bouncers beat the ruralien within an inch of his life, he realized that being the toughest guy in Drayton Valley didn't mean much in Edmonton."

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P.35
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CD RELEASE • **CRASH! BOOM!** • BY RENATO PAGNANI | 781 words

No More Mixed Signals

IT'S BEEN A LONG TIME COMING, BUT WÜNDERKIND MICHAEL RAULT IS FINALLY RELEASING *CRASH! BANG! BOOM!* TO THE MASSES

MICHAEL RAULT
w/ Daniel Moir. Nov. 1 (8pm). The Hydeaway (10209-100 Ave). Tickets: \$10 at the door.

"I've always been more of a solitary writer," says Michael Rault.

"A lot of the originals on *Crash! Bang! Boom!* are older originals that I wrote on my own but never really fit into what [my former band] The Mixed Signals were doing. Once I started playing solo shows, I realized these songs really lent themselves to a more minimal setup, and they are what eventually became my first solo album."

When he puts it that way, it seems inevitable that the local 19-year-old musician would dissolve The Mixed Signals in favour of the long and often lonesome road of the solo artist. After all, when the logistics of keeping a band together (and happy) becomes more trouble than it was worth, why not simplify?

"I was having problems finding people who were enthusiastic about playing in the Mixed Signals," Rault explains. "Even when I had people in the band, it was hard getting everyone together to practice and play shows and whatever. It was just getting harder and harder to maintain a band and a positive atmosphere in general."

The turning point came when the old Blackspot Café approached him to play a solo show after many failed attempts to book Rault along with his band. "The Blackspot wanted to book me before it closed down," Rault says, "but I had to keep turning



Fall Down, Go... | This young Rault can do it all himself; all he needs is a tambourine and some duct tape. PHOTO: VINSON LIM

down their offers to book The Mixed Signals because I couldn't get a full line-up together at that point. The show turned out really well — I got a really good reaction, so I started concentrating on that instead."

Other than a brief reunion with The Mixed Signals earlier this year when they were crowned Band of the Month by local radio station Sonic 102.9 FM, it's been a steady stream of shows featuring only Rault, a tambourine taped to his foot, an acoustic guitar, and an amp. Because he only has to account for himself, Rault has been able to perform any and everywhere around town, even bringing his youthful blues to art shows for surprise (and, in the words of *SEE* music columnist Fish Griwkowsky, "ass-kicking") performances.

"It's been a lot of fun, and a big

relief not having to worry about the things that you do when you have a band," Rault says. "Which is the same thing I found out when recording *Crash! Bang! Boom!* Doing it on your own is nice because everything you put on it is because you want it there, rather just throwing in drums and bass and guitar all the time, as having a band kind of dictates.

"At the same time," he continues, "I was learning how to play a bunch of old R&B and blues songs for my solo shows, and that really fuelled the writing process for me. These songs gave me a bunch of ideas how to write and arrange my new original material and how to rewrite and update the stuff I had in the vault. I felt like I had so much freedom, since in the end I had the ultimate decision how a particular song was recorded,

even though it was always a collaborative process with whoever played instruments on the songs."

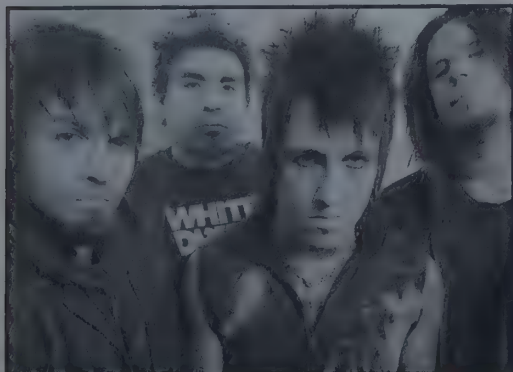
Crash! Bang! Boom! was produced and engineered by Champion City Records studio wizard Eric Cheng, the successor to former Rault producer Nik Kozub, who worked with Rault on a three-song CDR single entitled *Sure Are Fun* two years ago. Cheng and Rault first hooked up when Rault was asked to contribute this summer to *Willkommen in Spreepark* — a combination art installation, play, and concert which Cheng helped organize and produce.

"We recorded the accompanying triple-disc CD at Eric's studio along with the other bands who performed one of the three nights *Willkommen* ran," Rault says, "and I was really happy with the way the mate-

rial sounded. It was released technically as The Mixed Signals, but by that point I was playing mostly solo shows and I did a lot of the work for that on my own in the studio.

"After that, I was really excited to bring some of my own songs to Eric's studio, because the songs we played on the *Willkommen* disc were covers of Spreepark songs, one of Eric's bands. It worked out really well; Eric really knows what he's doing. *Crash! Bang! Boom!* is everything I had hoped it would be."

Rault is set to officially release *Crash! Bang! Boom!* this Saturday at the Hydeaway. He will be co-headlining the double release party with Daniel Moir, who will be releasing fresh music of his own in the form of a new EP, *The Country and the Sea*.



Roach Hotel | Papa Roach will infest the Shaw Conference Centre on Halloween. PHOTO: SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

INFESTED
Papa Roach
Shaw Conference Centre • Oct. 31
\$49.50 | Ticketmaster

Once again it's time to head down to 100.3 The Bear's annual Halloween shindig and disease-swap. That's right, kiddies, it's Howl-er time! So dress up in your sluttiest garb and bring the Tylend, because you're going to have a hangover, you silly goose. Papa Roach will be leading the charge onstage while your girlfriend is busy holding Little Bo-Peep's hair in the bathroom while she barfs lambchops all over Dorothy's ruby slippers. We've all been there, so don't judge — and happy trick-or-treating.

BLOCK PARTY
Homefest 2008
TransAlta Arts Barns • Nov. 2
\$10 | TIX on the Square

Last year Ed Stelmach promised \$1 billion in funding to help the province's homeless problem. However, we haven't seen a penny yet. So, more than 30 social agencies have taken matters into their own hands. They don't expect \$1 billion, but they do have five hours of music lined up to help raise funds for agencies that deal with the issue of affordable housing. Barney Bentall, Chloe Albert, Tom Taylor, and Shari Ulrich are just a few of the crew headlining this gig. Come on, Ed: put out or get out — no one likes a tease.

DOPPELGÄNGERS
Bands as Bands
Starlite Room • Oct. 31
\$15 | At the door

This is going to get confusing, and after the sugar buzz from the Halloween candy kicks in, it's sure to get sticky. Here's a few of the switcheroos going on — try to keep up: The Secretaries = Heart. Raygun Cowboys = The Ramones. 40 Thieves = Thin Lizzy. Hippychick = Operation Ivy. The May-Kings & Friends = Velvet Underground and Nico. Down the Hatch = Sublime... Okay, that's a start; to go on would be ridiculous considering we haven't even touched upon the DJs who will be dressing up as DJs.

ROAD STORIES • TINY TRICEP | 702 words

It All Started With An Apple



**EAR TO THE ASPHALT: ANN VRIEND
FRUIT SMUGGLER MARIA DUNN
HAS A VERY INTIMIDATING
DOPPELGÄNGER SOMEWHERE
IN THE STATES**

Like many Canadians, for Edmonton folk fixture Maria Dunn, crossing the border has proven to be a process both difficult and bizarre.

"A few years ago there was this big scare because someone on [folk musician website] Maplepost had said that there was a university professor who had crossed the U.S. border illegally over 40 years ago," Dunn

says. "When he crossed it recently, the border guards Googled his name and banned him from entering the country because of crossing illegally way back when. His children and grandchildren lived in the U.S. but he could never visit them again because he was banned from the country – for life!

"So we were encouraged to Google our own names and see if there was any dirt the border guards could dig up on us. So, though I felt fairly vain, I Googled myself. Besides finding the expected stuff about my music and shows I also discovered there is another Maria Dunn from Missouri who is a female professional wrestler, and who competed in the last Olympics."

Wow – a double who is a U.S. citizen! How very handy! Except the Canadian Maria Dunn is quite petite – petite enough to play Tiny Tim in

Edmonton's annual *Christmas Carol Project*. "The only really noticeable muscle I have is a tiny tricep from playing the accordion," she laughs.

"Well, if the border guards don't take the time to look it still might be helpful to say you're a wrestler – you could threaten to take them out if they caused you any trouble," I suggest.

Dunn agrees, and mentions there's been a time or two when indeed she wished she were Maria Dunn the wrestler – for instance, when the border guards rose objections over a tiny piece of fruit.

"I had this lovely organic apple in my bag," Dunn says, "but I wasn't allowed to take it to the U.S. because they didn't know the origin of the apple."

"Isn't the origin of an apple an apple seed?"

"Well, yes," Dunn allows. "but

there was no sticker on this apple to prove it, so they took it away and threw it right in the garbage behind me. I was so annoyed at this total waste – and I had been looking forward to eating this apple all day – so I said something under my breath about it, and next thing you know I was nearly shuffled into another room and held for further questioning." Which, of course, could lead to getting banned from the country for life – yikes!

"Another time I had a different apple when I was going through security," she says, "and the border patrol person held me up in the line for a long time about it. Eventually he let me go ahead, but wrote 'APPLE' in big letters on my border-crossing card. There was a pilot in the line-up behind me who was getting pretty impatient and then who was behind me again when I went through the

next stage of security where they then needed to sort through all my bags because of my apple. I was determined to keep my mouth shut this time, but the pilot snickered and said he had never seen such an important apple in all his life."

"The thing about pilots," I says, "is you need them to fly the planes, so I guess they can get away with saying things average people can't." Though really, I bet world-class wrestlers can get away with a thing or two as well, based on sheer intimidation. People who impersonate Tiny Tim on an annual basis, maybe not so much.

Maria Dunn (the Canadian folk singer, that is), releases her new album *The Peddler* at the Bonnie Doon Hall on Nov. 2. If you're after Maria Dunn the wrestler, I suggest looking for a larger person somewhere in the U.S. – and don't bother taking any apples on the journey.

MUSIC BUZZ • MUNICIPAL HAPPENINGS | 647 words

Watch Out For The Nuttings On Halloween



**WILDLIFE: FISH GRIWKOWSKY
EVERYBODY LOVES GIRL-
FRONTED BANDS, ESPECIALLY
ONES THAT USE POWER TOOLS
AND SING LIKE THEY'RE NOT
GONNA GO TO REHAB**

We, especially the drunks among us, always appreciate a second chance. So what would be very bad news for any of you who missed Toronto's Lioness Sunday night at The ARtery turns out to be a tale of your possible redemption – the electro-soul trio is back Saturday at The Pawn Shop. A friend of mine compared singer Vanessa Fischer to Amy Winehouse.

which I have to say is almost an insult. Fischer is way better. Watching her capture everyone's gaze up there felt like the dawn of some new Age of Soul – as if, perhaps coupled with President Obama's imminent knock-on-wood victory, we're finally getting on with the future itself. Seriously, this band is balls-deep, a leap beyond controller.controller (Jeff Scheven and Ronnie Morris were/are the rhythm section in each band).

Opening up for the Lioness machine was a brand new band called *BrontoScorpio*, also made of sexy, recycled parts, named after a metre-long underwater scorpion from more than 400 million years back. (Maybe you caught the original creature at the Sidetrack – har!) Most of Frosted Tipz's original lineup is inside: *Roz Christian*, *Alan Hildebrandt* and *Curtis Ross*, plus the monstrously cool *Kristine Nutting*. Their show was a fucking blast, full-

on, two-chick metal including lip-stick mutilation and Hildebrandt in a Mexican wrestler mask. Christian, let the record show, wore a one-piece American flag spandex cleavage leotard. Jesus Christ! Complaining they had no time to practise, the band kicked ass and Nutting lived up to her last name in at least two ways. Sometimes you just need to see two women kneeling in front of a thrashing guitarist and take real shop grinders to his "weapon." Good thing everyone wore safety glasses! I'd love to get the band to play an old folks' home, just to see what happened, except I don't think anyone's really interested in cleaning up the mess (or killing a bunch of veterans).

I guess I was lying when I told *Jason Dublanko* that I wasn't writing about his new two-piece band with *Penny Buckner* on drums. But let's keep everything else secret for now – except that the man makes some

seriously delicious video store popcorn.

What to do on Halloween? That afternoon, if you happen to be unencumbered by career or family because of your filthy habits, *Travis Sargent* of the *Secret Fires* celebrates his last shift as the most handsome bartender in Edmonton (can't wait to argue about that comment). He's on from 2 p.m. 'til 7, and it is said among his people that he won't be walking out on human legs that night. Seriously, he's being killed with alcohol to prevent the Europeans getting "a taste."

If you survive that, the jams at the *Starlite* and *Pawn Shop* look pretty rad – the south-side gig has fake Dead Kennedys, Misfits, and AC/DC (free admission before 10 p.m.), whereas over the river it's a rather wider range of our favourite locals playing *Operation Ivy*, *Sublime*, *Thin Lizzy*, *Velvet Underground*,

Heart, *The Addicts*, another AC/DC, and *Elvis Costello*. Oh, and *Fat Dave* doing *ZZ Top*, which I think is too awesomely weird to not check out. *Pawn Shop*'s been hassling people with a new incarnation of that fucking ID scanning system again, so call ahead and see about it if you don't want your signature and personal info to be in the database. Love *Pawn Shop*, hate the info-rape!

Finally, in publishing news, *Raymond Biesinger* has produced his sharply done first book – 100 commercial illustrations he did over the years in black and white, including his phaser from *The Shatner Show* and my fave, *Photographers Are Creepy*: a camera with an eye in the lens. These and other art inventions will be available at the upcoming *Royal Bison craft bazaar* Nov. 29 and 30, just in time for Christmas and hating the cold even more than you do now.

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Where's Rossi Now?

NOW THAT THE REALITY SHOW BUZZ HAS DIED, THE WINNER OF ROCKSTAR: SUPERNOVA STARTS OVER WITH A BAND OF LESSER-KNOWN STARS

STARS DOWN

w/ Ours, Nov 2 (8pm), Starlite Room (10030-102 St). Tickets available through Ticketmaster (451-8000/ticketmaster.ca)

"It's very humbling, to say the least," says Lukas Rossi of beginning anew in the music industry as the singer/guitarist for the alt-rock outfit Stars Down. In case you missed it, Rossi is better known as the heavily eyelinered dude who won *Rock Star: Supernova* — the reality TV show that

Rossi says. "Winning a TV show is one thing, but winning for the right reasons is another. I have no qualms with starting over. From playing for 10,000 people a night to, like, 500 — it's cool, man."

I could say that Rossi sounds disillusioned with the whole "rock star" thing, seeing as he calls *Supernova*'s music "gimmicky." But even though he went on a show whose touted prize was fame, Rossi says he never had delusions of stardom. "I've never been a big fan of the whole rock star motif," he says. "It kind of confuses me, but that's what they wanted to call the show and we had to call the band that, unfortunately,

herent to the individual. Forced to define "rock star," he says it's someone who affects people with their music, writes honest songs, and reaches deep within to express something true to them and their fans. All of which Rossi is attempting to do with his new project, Stars Down.

With German Briseño on bass and lifelong friend Jon Jamieson on drums, Stars Down pumps out tortured pop-rock — think Three Days Grace with less scratchy vocals and catchier hooks. (Wait ... is that possible?) Stars Down, to Rossi, is more real.

"I try to get a lot of things off my chest," he says, "and I also keep in

WINNING A TV SHOW IS ONE THING, BUT WINNING FOR THE RIGHT REASONS IS ANOTHER. I HAVE NO QUALMS WITH STARTING OVER.

promised the world a supergroup composed of Mötley Crüe's Tommy Lee, Metallica's Jason Newsted, and Guns 'n' Roses' Gilby Clarke. Oh, and whoever won the *American Idol*-style competition. In the final mix, it turned out to be less of a supergroup and more of a superflop.

"It's kind of like we're starting from day one again and that's cool,"

"I don't think you can become a rock star," he continues. "I don't think that you 'act' like a rock star ... Oh, you can act like a rock star. You can act like an idiot, you know? That's a different type of rock star there."

To Rossi, the *je ne sais quoi* of someone able to get onstage and command attention is something in-

mind the listeners out there. People who've gone through the things that I've gone through or worse things. I try to give them a little comfort where it's needed or try to relate to them so they're not alone in whatever they're going through.

"To be honest, you have to go through some fucked-up times to really express yourself. There are a



What Does "Rock Star" Really Mean Anyway? | It's not about charisma — it's about honest music. PHOTO BY CHERYL SPELTZ

lot of people who have been spoon-fed and have been given things their whole life that are big rock stars now, and you can hear it in their music. You can also see it in the finer liner notes of who wrote the songs. When there's, like, 15 people who wrote one song, it's kind of pathetic. I'd rather write a song by myself and it be me-

diocre than write with 50 people and it be a smash hit around the world, when I didn't do it."

Stars Down might not result in superstardom, but it does mean Rossi will finally get the chance to be a rock star on his terms — the kind of musician he's always dreamed of being.

HAPPY HALLOWEEN!

CELEBRATE ON BOURBON STREET AT

THE SHERLOCK HOLMES PUB

FRIDAY, OCTOBER 31ST

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CD REVIEWS



Punk
FUCKED UP
The Chemistry of Common Life
(Metator)
★★★★☆

It would be pretty easy to dismiss Toronto's Fucked Up as a band that doesn't take themselves or their music very seriously, especially if you consider their infamous live performances (which frequently end abruptly due to excessive damage to bodies and venues), or even their reluctance to release music in any form other than singles. But when they do bother to put together a proper full-length, as they have for the second time with *The Chemistry of Common Life*, it's clear that they take great care in putting music to tape. After all, it's doubtful a punk band could put out a hardcore album this bracingly innovative without some thorough premeditation.

And their frenzied live shows surely do little justice to the back-up harmonies and instrumental experimentations on songs like "Golden Seal" and "Looking for God," tracks that help separate *Chemistry* from standard punk albums drowned in screaming and feedback.

Maybe it's just that Fucked Up only take themselves seriously when it matters to them — if that's true, this record is proof they think it matters that punk stays alive.

WARREN HAAS

Metal

SLIPKNOT
All Hope Is Gone
(Roadrunner)
★★★★☆



No-metal's hard-working rageaholics are back with spookier get-ups but the same crap-coloured outlook on life. Personally I have a soft spot for the masked Iowa nonet's mishmash of cartoon nihilism, showoffy arrangements — seemingly organized around drummer Jody Jordison's bludgeoning agility — and slasher-movie atmospherics. In fact, *All Hope's* lead-off song, "Gematrria (The Killing Name)" is a well-calibrated serving of musical aggression, a veritable five-course meal of meaty riffs and tempo changes with an angry mob bellowing "WHAT IF GOD DOESN'T CARE!?" That pulse-quickening initial jolt of adrenaline wears off over close to an hour of similarly pissed-off blasts, though the band's conspicuous attempts to vary things up on songs like "Gehenna" and the plodding "Snuff" aren't necessarily an improvement on the formula. You know what would be? An entire Slipknot album of three-minute songs. What do you say, fellas? I've got your fourth star right here....

SCOTT LINGLEY

Noise rock

PARTS & LABOR
Receivers
(Jagjaguwar)
★★★★☆



Lyrics are not the strength of Brooklyn noise-rockers Parts & Labor; their new disc *Receivers* is peppered with muddled, eye-crossing images, syntactical gibberish ("Do they know their procreation self-exterminates their ways?" they ask on "Little Ones"), and fancy words that they seem too unfamiliar with to use properly (as in the moment on "Solemn Show World" where they mispronounce "detritus").

The killjoy copy editor in me was all set to dock them some points, but then I gave the album opener "Satellites" another listen, all seven glorious minutes of it, and somehow the combination of anthemic melodies, the towering wall of guitars, keyboards, and tight vocal harmonies, and the final varnish of random static seemed too thrilling to be spoiled by a few mixed metaphors. This is music that fills every corner of the room, played by musicians who sound seven feet tall. When you're that big, pretension probably comes naturally to you.

PAUL MATWYCHUK

Pop

THE DEARS
Missiles
(Dangerbird)
★★★☆☆



Missiles is too much and not enough: too messy and sprawling for a typical rock album, but without enough substance to warrant its indulgent length. Having softened their sound since their 2007 Polaris Prize nomination, Murray Lightburn and Co. have attempted to write an epic, but even with 10 songs clocking in at 60 minutes, they lack the content necessary for such an ambitious undertaking.

Album opener "Disclaimer" begins with promise: organ, guitar, and sax are joined by upbeat drums and subdued vocals, but the soft-rock start stretches on and finally ends with an ineffective climax. Add alt-country elements to this formula and you have both "Dream Job" and "Lights Off."

The strongest songs show restraint: Natalia Yanchak's "Crisis 1 & 2" and "Berlin Heart" offer a refreshing change with much-needed focus. And though there are some strong elements on this album, the lack of focus makes *Missiles* bomb.

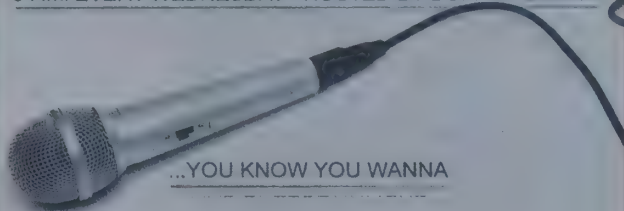
MIKE DEANE



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OPEN STAGE

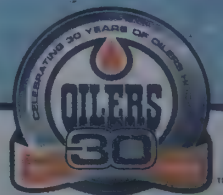
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EMPRESS

LIVE MUSIC**THURSDAY****Alternative**

DARREL DELA RONDE AND SASKIA HULBERT'S, 7601 115 ST. Doors at 8 p.m. Info: 780-438-1161.

EVILCITY & QUIETUS NEW CITY, 10081 JASPER AVE. Pay what you can.

LADYHAWK, AND ATTACK IN BLACK THE PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Shotgun Jimmie. Doors at 8 p.m.

MINDWEISER URBAN LOUNGE, 10544 WHYTE AVE. With Second Hand Smoke, and guests. Doors at 9 p.m.

TERRY MCDADE FAIRMONT HOTEL, 10065 100TH ST. Doors at 5 p.m.

Jazz

DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TRAIL. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

GRAHAM LAWRENCE JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. OCT 30 Doors at 8 p.m.

HARPE JAZZ FOUR ROOMS, #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Info: 780-426-4767.

POP & ROCK

DILDOZER AND THE ELECTROSHOCK THERAPY CREW NEW CITY, 10081 JASPER AVE. With Super Scary Halloween Bingo.

FRIDAY

Alternative

BANDS AS BANDS PAWN SHOP, 10551 82 AVE.

CAPITAL CITY BURLESQUE NEW CITY, 10081 JASPER AVE. With DJ's Greg Gory, Dervish, Naaz Nomad.

FEAR OF CITY RENDEZVOUS PUB, 10108-149 ST. With Jezebel and Snap.

HALLOWEEN HOWLER SHAW CONFERENCE CENTRE.

HALLOWEEN PARTY WITH 80-D AND THE RED HOTZ THE ROCK PUB AND GRILL, 570 ST. ALBERT RD. ST. ALBERT. Doors at 8:30 p.m.

MOURNING WOOD URBAN LOUNGE, 10544 WHYTE AVE. Doors at 9 p.m.

SWITCHBLADE VALENTINES NEW CITY, 10081 JASPER AVE. With Grim Hymn & The Horrors and Prohuda Rosa. **TERRY MCDADE FAIRMONT HOTEL**, 10065 100TH ST. Doors at 5 p.m.

Blues & Roots

BOOGIE PATROL HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. Doors at 8 p.m.

ELENA YEUNG THE CARROT COMMUNITY ARTS COFFEE HOUSE, 9351 18 AVE. Doors at 7:30 p.m.

PATSY AMICO & BRIAN GREGG TRIO ROSE & CROWN, 195, 10225 101 ST. Doors at 9 p.m.

CONCERTS

BIG HANK LIONHEART AND A FISTFULL OF BLUES FESTIVAL PLACE, #100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m. Info: www.festivalplace.ab.ca.

Jazz

DON BRADSHAW'S BIG IDEA FOUR ROOMS, #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 9 p.m.

DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TRAIL. Dueling piano shows every Thu 8 p.m., Fri & Sat 9 p.m.

GRAHAM LAWRENCE JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. Doors at 8 p.m.

GOOI YARDBIRD SUITE, #11, TOMMY BANKS WAY Doors 8 p.m.

POP & ROCK

THE CLASSICS YELLOWHEAD CASINO, 12464 153RD ST. Info: 780-424-9467.

HEADWIND JERRYLL & HYDE PUB, 10209 100TH AVE. No cover. Doors at 9 p.m. Info: 780-425-5381.

LYLE HOBBS CHATEAU LOUIS, 11727 KINGSWAY Doors 8:30 p.m.

SOULED OUT CASINO EDMONTON, 7055 ARGYLE RD. Info: 780-463-9467.

SATURDAY

Alternative

COLD METAL RENDEZVOUS PUB, 10108-149 ST.

MOURNING WOOD URBAN LOUNGE, 10544 WHYTE AVE. Doors at 9 p.m.

PETRO POLUJIN JULIAN'S PIANO BAR, 11727 KINGSWAY AVE. Doors at 8 p.m.

Blues & Roots

HOT COTTAGE HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. With Craft Horns and Game. Doors at 8 p.m.

Concerts

DAVID LINDLEY FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m. Info: www.davidlindley.com.

ST. PETERSBURG STRING QUARTET CONVOCAATION HALL, UNIVERSITY OF ALBERTA, 113 ST. & 91 AVE. Presented by the Edmonton Chamber Music Society. Doors at 8 p.m.

DJs/Club Nights

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Jazz

DON BRADSHAW'S BIG IDEA FOUR ROOMS, #137 CITY CENTRE EAST, 102 AVE. & 100 A ST. Doors at 9 p.m.

HELENA MAGEROWSKI JEFFREY'S CAFE & WINE BAR, 9640-142 ST. One of Jeffrey's all time popular jazz singers. Info: www.jeffreyscafe.com.

MORGAN CHILDS QUINTET YARBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.

POP & ROCK

THE CLASSICS YELLOWHEAD CASINO, 12464 153RD ST. Info: 780-424-9467.

LYLE HOBBS CHATEAU LOUIS, 11727 KINGSWAY Doors at 8:30 p.m.

SOULED OUT CASINO EDMONTON, 7055 ARGYLE RD. Info: 780-463-9467.

SUNDAY

Alternative

CELTIC MUSIC SESSION DEVAENEY'S IRISH PUB, 9013 88 AVE. Hosted by Kelli-Lynne Zwicker from 4-7 p.m.

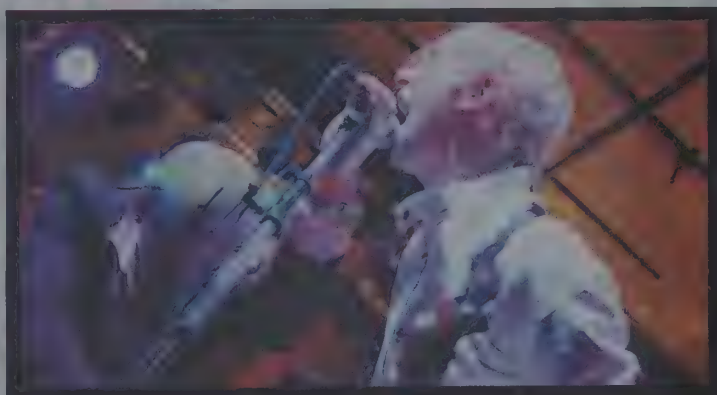
PETRO POLUJIN CHATEAU LOUIS, 11727 KINGSWAY Doors at 5 p.m.

TOM MEAD SECOND CLIP, 12336 124TH ST. No cover, 2-4 p.m. Info: 780-451-7574.

Blues & Roots

SOULJAH FIAH HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. Doors at 8 p.m.

LISTINGS cont'd pg. 21

SEEN IT LIVE · GREAT GIGS YOU MISSED LAST WEEK

Instant Gratification | Front man LXC holds the mic for Ryan Coke Monday night at the Starlite Room. PHOTO BY ANDREW PAUL

STEPHEN MALKMUS & THE JICKS

STARLITE ROOM · OCT. 24

As ethereal and melodious as Blitzn Trapper was, there still seemed to be a bit too much happening onstage at The Starlite last Friday. Opening for Stephen Malkmus and The Jicks must have made them bring out all their toys — but most of that got lost in the sound clash. Their Pink Floyd-meets-prog/art-rock style was definitely alluring but altogether too busy. At one point the band emulated a wolf pack howling, which was a nice change from their onslaught, but their experimental sensibilities soon took over again.

And then along came Malkmus. After dedicating the first five songs of the set to passed Oilers, Malkmus proclaimed "Marshal McLuhan for Sheriff," drawing chuckles from the two per cent of the

packed Starlite Room who knew who McLuhan was. The Jicks, led by Malkmus's tantric pop hooks and Janet Weiss's malevolent drum attack flung the crowd through a Jicks anthology that reveled in its opulence. One part guitar wizard, one part beat juggernaut, The Jicks brought class to Edmonton... if only for the night. **TRENT WILKIE**

INSTANT PINK

STARLITE ROOM · OCT. 27

Dilana Robichaux was headlining at The Starlite Room on Monday, but the hot ticket of the night was Lloydminster's Instant Pink. I heard of IP in college from a friend who used to party with the quartet in a room above a bridal shop near the Saskatchewan border. The many strange tales of powdered substances and bloody noses intrigued me, and I wasn't sure what to expect, especially

after hearing the rumour that high-grade mescaline was being circulated through the crowd. The bar was quite empty at first until IP's religious following from eastern Alberta showed up. Two dozen groupies crowded the stage and went crazy as frontman LXC ripped out his wicked synth sounds alongside Ryan Coke's frenzied bass playing. The stage descended deeper and deeper into madness with each song. By the end of the set, the crowd and band were dripping with sweat, as an onstage faceplant by guitarist Red Dear signalled the end of their set. After the show, a fan explained how the band had been pulled over by a cop at gunpoint after a trucker complained that someone was waving a gun from the vehicle window. Pure rubbish, of course, but I will vouch for IP as rock star heavies not to be missed. **ANDREW PAUL**

Concerts

HOMEFEST 2008 TRANSALTA ARTS BARN, 10330 84 AVE. Charity concert to draw attention to the need for affordable housing. With John Worf Hannam, Shari Ulrich, Barney Bentall and many more. Concert from 2 p.m.-7 p.m. Info: www.homefest.ca.

LOVE-SONG WALTZES FRANCIS WINSPEAR CENTRE, 9720 102 AVE. Jeremy Spurgeon and guest pianist Trygve Treadal join Pro Coro Canada for an afternoon of music. Doors ill 7 p.m. Info: www.procoro.ca/780-420-1247.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725 JASPER AVE. House, progressive, trip-hop.

MONDAY**Alternative**

LAURA SMITH WUNDERBAR HOFBRAUHAUS, 8120 101 ST. With Chloe Albert.

Pop & Rock

JIMMY WHIFFEN SHERLOCK HOLMES PUB WEST EDMONTON MALL

TUESDAY**Pop & Rock**

RICHARD HOLTORF THE ROCK PUB AND GRILL, 570 ST. ALBERT RD. ST. ALBERT With Gordie Matthews. Hosted by Mark Ammar and Noel "Big Cat" Mackenzie. 9 p.m.-1 a.m. Info: 780-458-5571.

WEDNESDAY**Alternative**

STEPHANIE BOSCH URBAN LOUNGE, 10544 WHYTE AVE. With Ryan Hommy. Doors at 9 p.m.

Concerts

IAN TYSON FRANCIS WINSPEAR CONCERT HALL, 4 SR WINSTON CHURCHILL SQUARE, 99 ST. & 102 AVE. Doors at 8 p.m. Info: www.winspearcentre.com.

LIVE FROM THE MUSEUM: THE U-22 REVUE ROYAL ALBERTA MUSEUM THEATRE, 12845 102 AVE. A mix of new artists, age 22 and under, and professionals conducting "Master Jam" sessions. Tickets: \$10 ill the museum or OKUA studio.

**OPEN STAGE****SATURDAY**

BLUES ON WHYTE 4-8:30 p.m. Afternoon jam, visit www.bluesonwhyte.ca.

THE CARROT ARTS COFFEEHOUSE 7-10 p.m. Music and poetry open mic.

COAST TO COAST 9 p.m.-2 a.m. with Troy P. Wright. **EXPRESSIONZ CAFE** 157 SAT EVERY MONTH 1-5 p.m. Hosted by Karyn Stirling. Info: www.expressionzcafe.com.

MORANGO'S TEA CAFE 7-10 p.m. Hosted by Tommy. Info: www.morangostekales.com.

THE NEW TAPHOUSE 3-7 p.m. Molson open stage, hosted by Carmen Cook.

THE ROCK PUB AND GRILL Molson Canadian Freeway Jam, 4 p.m.-2:30 a.m. No Cover.

XWRECKS 7 p.m.

SUNDAY

DUSTERS PUB Hosted by The Mary Thomas Band. **EDDIE SHORTS** 9 p.m. Hosted by Rob Taylor, instruments and gear provided.

HOOLIGANZ PUB Afternoon jam hosted by Rock 'n Roll Kenny.

LOOP LOUNGE 3-10 p.m. Hosted by JJ Lenny B and The Cats.

NEWCASTLE PUB & GRILL 3-6 p.m. Hosted by Willie James & Crawford.

O'BYRNE'S IRISH PUB 9 p.m. Hosted by Joe Bird.

MONDAY

THE IVORY CLUB 8 p.m. Hosted by Marty Vinko.

LB'S PUB 9 p.m.-12:30 a.m. Hosted by Shaved Posse: Ken, Fred, Gordie, and Matt.

PLEASANTVIEW HALL 7 p.m. Acoustic fiddle jam hosted by Wild Rose Old Time Fiddlers Society. Info: Willy, 780-474-5270.

ROSE BOWL/ROUGE LOUNGE 9 p.m.-12 a.m. with Mike McDonald and Sherry-Lee Wisar.

TUESDAY

THE DRUID 9 p.m. Hosted by Chris Wynters.

THE ROCK PUB AND GRILL 9 p.m.-1 a.m. Ammar's Moosehead Jam, hosted by Mark Ammar, and Noel "Big Cat" Mackenzie. Every Tues. Call 780-458-5571.

SNEAKY PETES BAR AND GRILL Open Jam 9 p.m.

WEDNESDAY

EDDIE SHORTS Open jam, all gear provided.

HAVEN SOCIAL CLUB 7:30 p.m. Hosted by Ido Vanderlaan.

HOOLIGANZ PUB 7:30 p.m. Hosted by Rock 'n Roll Kenny.

LITTLE FLOWER OPEN STAGE 8 p.m. Hosted by Brian Gregg. Info: www.littleflower.ca or 780-429-3624.

THE NEW TAPHOUSE 9 p.m. Hosted by Danny Floyd.

PLEASANTVIEW HALL 7:30 p.m. Bluegrass jam hosted by Northern Bluegrass Circle Music Society.

THE ROCK PUB AND GRILL Unplugged Jam, 9 p.m.-1 a.m. No Cover.

STEEPS TEA LOUNGE Acoustic open mic every Wed. Email Jesse at j.jalbert@gmail.com by Mondays to book a spot that week.

KARAOKE

B-STREET BAR Wed-Sun with Brad Scott.

BLIND PIG Wed & Fri with Shelley.

BO DIDDLY'S ROADHOUSE (NW) Sat 10 p.m.-2 a.m. with Gord's Ultimate Karaoke.

BUD'S LOUNGE Fri & Sat, 9 p.m.-1:30 a.m. with Mr. Entertainment.

CHIMMY'S Thu, Fri, Sat 9:30 p.m.-1:30 a.m. with Jimmy.

CHRISTOPHER'S PUB Tue, 9 p.m. with Sonia/Prosound.

CROWN & ANCHOR PUB Thu, 10:30 p.m.

CLIFF'S PUB & PANTRY Sat & Sun with Krista, Liquid Entertainment.

DEVANEYS Thu, 8 p.m.

DOYLE'S PUB Fri 10 p.m.-2 a.m. and Sat, 10 p.m.-2 a.m. with Ewan.

THE DRUID Wed, 9 p.m. with Mr. Entertainment.

ECCO PUB Mon, 9 p.m.-1 a.m. with Sonia/Prosound Productions.

ELEMENT LOUNGE Wed, 9 p.m.

FORT GAMING LOUNGE & SPORTS BAR Fri, 9 p.m.-1 a.m. with Angel How.

FOX PUB Tue, 9 p.m.

FUNKY BUDDHA Sun, 9:30 p.m. with Mr. Entertainment.

GAS PUMP Tue & Wed, 9 p.m.-1:30 a.m. with Gord's Live Jukebox.

H2O SPORTS BAR & LOUNGE Tue, Thu, Sat & Sun.

HAWKEYES TOO Fri & Sat, 8 p.m. with Hot Karaoke Productions.

HILLTOP PUB Thu, 9:30 p.m.

HOOLIGANZ PUB Thu & Fri with Krista, Liquid Entertainment.

INGLEWOOD PUB Thu 9:30 p.m.-2 a.m. with Gordie, Fri with Shauna and Sat with Jolly Greg Giant.

KEEP IT SIMPLE (KIS) Club Tue & Sat, 6-10 p.m. Except 2nd Tue of the month.

KNIGHTS PUB SOUTH Fri 10 p.m.-2 a.m. Gord's Live Jukebox.

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LB'S PUB Tue 9:30 p.m.-1:30 a.m. with The Karaokeuts.

THE LOCKER ROOM PUB Mon, 9 p.m.-1 a.m. with Norm.

METRO BILLIARDS Tue, 10 p.m.-2 a.m. with Lounge Lizard Entertainment.

MONA LISA PUB Thu-Sat, 9:30 p.m.-2 a.m. Fri-Sat, with Cathy.

NIKITA'S Tue & Thu, 7 p.m.-midnight with Shelley.

ON THE ROCKS Mon, 9:30 p.m. Drink the Bar Dry Karaoke with Scott Parsons. Info: Entertainment.

OVERDRIVE NEIGHBOURHOOD PUB & GRILL Sat, 9 p.m. with Jennie Joy.

RAMADA SOUTH Thu, 8 p.m. Colin & Ed Music Trivia. Sun, 8 p.m.-midnight with Colin & Ed. Almost Famous.

ROSARIO'S PUB & KARAOKE CENTRAL Daily, 9 p.m.

ROSE & CROWN PUB ROCKBAND NIGHT Sat, 9 p.m.

SHERLOCK HOLMES PUB ROCKBAND NIGHT Sun, 9 p.m.

WOODY'S PUB Mondays & Saturdays with Host Chad, 8 p.m.-12 a.m.

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capilano mall
OCT 31 - NOV 1 Greg BOLGER
NOV 7 - NOV 8 Chuck BROWN

TOP 10 MOBILE DOWNLOADS

- 1 Whatever You Like, T.I.
- 2 So What, Pink
- 3 Just Dance, Lady GaGa
- 4 My Life, The Game
- 5 Hot N Cold, Katy Perry
- 6 Live Your Life, T.I.
- 7 Disturbia, Rihanna
- 8 I Kissed A Girl, Katy Perry
- 9 Let It Rock, Kevin Rudolf
- 10 In the Ayer, Flo Rida

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MOVIE REVIEW • FROM CLERKS TO COCKS • BY PAUL MATWYCHUK | 682 words

Seth And Silent Bob Make A Porno Comedy



More Ron Jeremy Than John Holmes | Seth Rogen prepares to embark on a new career as an X-rated actor with Elizabeth Banks in *Zack and Miri Make a Porno*. PHOTO SUPPLIED

KEVIN SMITH ATTEMPTS TO BLEND RAUNCH, ROMANCE, AND ROGEN IN *ZACK AND MIRI MAKE A PORNO*

ZACK AND MIRI MAKE A PORNO

Directed by Kevin Smith. Starring Seth Rogen, Elizabeth Banks, Craig Robinson, Jason Mewes. Opens Fri Oct 31.

★☆☆☆

Kevin Smith's movies may not have a lot of artistry — to update an old review of *Chasing Amy*, he's now directed eight feature films without ever losing his amateur status — but they do have tremendous faith in art. The most appealing aspect of Smith's career has always been the way this overweight minimum-wage slave from New Jersey, without any Hollywood connections, managed to film his way out of poverty and obscurity on the strength of nothing but gumption, self-confidence, and a tremendous

flair for dick jokes.

It's tempting, then, to look at Smith's latest comedy, *Zack and Miri Make a Porno*, as a kind of disguised autobiography. Zack (Seth Rogen) and Miri (Elizabeth Banks) are two lifelong platonic friends sharing a shabby apartment in snowbound Minnesota. They're behind on their electricity bill and even further behind on their rent, and they have no idea where to get enough money in time to keep their landlord from kicking them out onto the street.

But when a surreptitious cellphone video of Miri in her "granny panties" becomes a surprise YouTube hit, Zack has a brainstorm: make a quickie porn video, sell it over the Internet, and eliminate their debt in one fell (albeit very moist and sticky) swoop. It's an extreme strategy, but as a business model, it's a lot more practical than *Clerks* ever was — as Zack notes, the sales from their

old high school classmates alone will probably push them into the profit zone.

Does a comedy need to be plausible in order to be funny? Not necessarily, but in the case of *Zack and Miri*, it sure doesn't help matters that almost every element of the plot rings false. Or at least it did to me: for instance, I never believed that Zack and Miri could have lived together and gone out to bars together this long without once hooking up — or apparently even considering the idea.

The entire script turns on about the urgency with which Zack and Miri need to make money, but the timeline is never clear — how many days or weeks do Zack and Miri have to come up with the rent money? It seems as though, even if their porn movie is a success, there's no way the money would arrive in time. The writing of the supporting characters — especially the one played by Craig

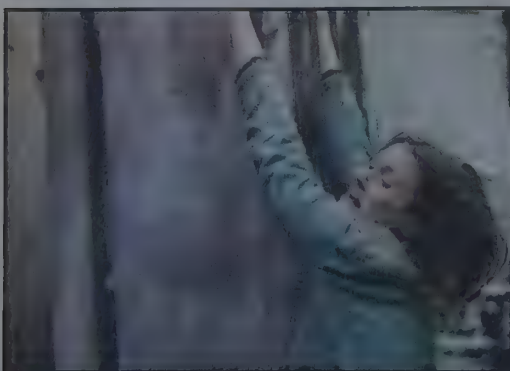
Robinson (Darryl the warehouse guy from *The Office*) — is completely incoherent. These are the kinds of things that don't bother you if a movie's working, but which you can't help dwelling on when it's not.

Smith comes up with a few nice details (e.g., the boom mic that's actually a repurposed hockey stick), and the scene where Zack and Miri realize how much they love each other right in the middle of filming their first sex scene together is nicely handled.

But his script contains way too many lazy, hacky gags that really need to be retired from movie comedies altogether: the "bad audition" montage; the "cast members busting out silly dance moves" montage; the "accidental Internet stardom" plot device; the use of a lovers' miscommunication to manufacture an artificial crisis as the movie enters its home stretch. That last cliché is par-

ticularly infuriating — it's as if Smith has no idea what to do with these two characters once they've actually slept together, and so, in a panic, comes up with a screenwriting contrivance that will keep them apart for the rest of the movie.

With its mixture of explicit sexual humour (including a spectacularly disgusting gag that illustrates the importance of choosing a safe camera position when you're filming an anal scene) and heartwarming romance, *Zack and Miri* is very much in line with the recent run of Judd Apatow comedies like *Knocked Up* and *Forgetting Sarah Marshall*. But even by Apatow standards, the tone of *Zack and Miri* is wildly inconsistent — even as the plot is utterly predictable. What was it that Maude Lebowsky said about *Logjammin'*, the porn movie in *The Big Lebowski*? "The story is ludicrous. You can imagine where it goes from here."



Loose in The Caboose | Emily Mortimer's birdlike bones take a battering as she tries to escape Ben Kingsley's clutches during the climactic train chase in *Transsiberian*. PHOTO SUPPLIED

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Transsiberian

CAST | Woody Harrelson, Emily Mortimer, Ben Kingsley, Kate Mara

If you believe horror movies are pop culture's way of expressing the unconscious anxieties of the public — and *The Dictator* definitely does! — then the rise of "xenophobe horror" says a lot about America's newfound fear of vengeance-minded foreigners. *Transsiberian* is sort of an upscale version of *Hostel* and *Turistas*: during a train ride from Beijing to Moscow, Woody Harrelson and Emily Mortimer fall in with a pair of drug mules... and run afoul of a brutal Russian cop (Ben Kingsley). Definitely an above-average thriller.

20-SIDED DIE!

Futurama: Bender's Game

VOICE CAST | Billy West, Katey Sagal, John DiMaggio, Lauren Tom, Phil LaMarr

If you appreciate the Orson Scott Card pun in the title, you're definitely part of the target market for the latest straight-to-DVD Futurama adventure. The previous two Futurama films — *Bender's Big Score* and *The Beast With a Billion Backs* — both sort of petered out about two-thirds of the way through, but since this one takes place within a *Dungeons & Dragons*-style fantasy world instead of a sci-fi environment, there should be plenty of fodder for fresh gags. Plus: Leela turns into a centaur!

AGENT 99!

Get Smart

CAST | Steve Carell, Anne Hathaway, Wayne Johnson, Alan Arkin

This update of the TV spy spoof from the '60s did decent box office, but despite the presence of *Office* star Steve Carell and the great Alan Arkin, it sure didn't get much street cred among comedy hipsters. But despite its mainstream-multiplex sense of humour (and its misguided faith in that tired old shoe-phone gag), *Get Smart* is still a pleasant reprieve from Judd Apatow and his nonstop dick jokes. Anne Hathaway, modeling a series of slinky, sophisticated spy outfits as Agent 99, is a welcome presence too.

MOVIE REVIEW • **LE THRILLER** • BY PAUL MATWYCHUK | 157 words

Let's Cut To The Chase

IS IT WORTH SEEING TELL NO ONE ON THE BASIS OF ONE AWESOME FOOT CHASE? ABSOLUTELY YES!

TELL NO ONE

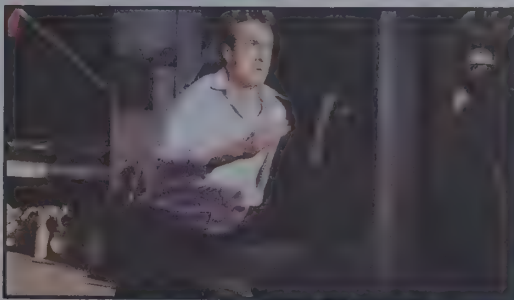
Directed by Guillaume Canet. Starring François Cluzet, Marie-Josée Croze, Kristin Scott Thomas, André Dussollier. Opens Fri, Oct 31.

★★★☆☆

Tell No One is a thriller, and about halfway through, there's a chase scene. So what else is new, right? Except this chase scene is so good, so immediate, so unusually plausible and creates such a convincing sense that its protagonist is actually in real physical danger that I'm prepared to recommend the entire film on the basis of this 10-minute sequence alone.

Here's what leads up to that chase. Eight years ago, French pediatrician Alex Beck (François Cluzet, who's perhaps best known in North America for playing the young French jazz fan who befriends Dexter Gordon in *Round Midnight*) was the prime suspect in the murder of his wife Margot. They were enjoying a late-night swim when an unseen assailant knocked out Alex and killed Margot. Something about the incident never quite added up for the cops — who dragged Alex's unconscious body onto a raft? And why? — and even today, with the case still unsolved, they regard Alex with suspicion.

So naturally, when two new bodies are found in the same place where Margot was killed, the cops once again start sniffing around Alex. They even find some incriminating evidence in his home. And when they come by his hospital to arrest him, he does what any good hero



The Running Man | François Cluzet puts an egg in his shoe and beats it in *Tell No One*. PHOTO SUPPLIED

of a Hitchcockian thriller would do: he bolts.

And so begins the chase scene. Seriously, you've got to check it out. It's exciting because, even though Alex is in good shape and a speedy runner, he's not an action hero. He's a guy in his work clothes fleeing the police in a blind, clumsy panic, with no thought in his head except putting some distance between himself and the cops chasing him. Never once in the entire sequence do you spot the telltale hand of a stunt choreographer devising nifty little "gags" along the way, not even when Alex finally ditches his pursuers by crossing a busy highway, gingerly making his way from lane to lane as the cars whizz past him at terrifying speeds. No CGI, no tricky editing, no bullshit parkour moves; you genuinely feel like Cluzet is inches away from getting clipped by a rear view mirror at any second. My hat goes off to Cluzet, Canet, editor Hervé de Luze, and what must have been a small squadron of highly trained drivers.

That sense of matter-of-fact realism extends throughout the rest of the film as well. It's kind of startling to see a movie in which the director

doesn't amplify the sound of punches. There's one scene, for instance, in which a woman gets brutally beaten — we don't see her face, but the dull, smacking sounds of fists hitting her flesh seem even more gruesome because they're so prosaic.

I just wish the actual stuff in the movie — you know, the plot, the needlessly confusing plot — weren't so ho-hum. The first half of *Tell No One* is filled with tantalizing mysteries — including a series of videos that someone is e-mailing to Alex that seem to suggest that Margot isn't dead after all — but the second half is given over to long expository speeches explaining what was really going on is a lot duller than you'd think.

But the mechanics of movie plots have a way of quickly fading from your memory, while glorious sequences have a way of staying there forever. *Tell No One* feels like a mild disappointment as you walk out of the theatre, but five years from now, you'll still be savouring the recollection of that foot chase across the crowded highway. And your pulse will pound just a little bit harder.

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Happy-Go-Lucky



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IT TOOK MIKE LEIGH, MASTER OF THE BLEAK SLICE-OF-LIFE DRAMA, TO MAKE A MOVIE AS JOYFUL AS HAPPY-GO-LUCKY

A Mike Leigh movie called *Happy-Go-Lucky*? Isn't that an oxymoron — like a Tim Burton movie called *Sunny Days and Rainbows* or a David Lynch movie called *The Man With the Linear Plot*?

For nearly 40 years, Mike Leigh has earned a reputation — a reputation whose truth he would dispute, but we'll get to that later — for making movies that present a singularly bleak vision of London working-class life. Indeed, the title of his feature debut, 1971's *Bleak Moments*, could have applied to any number of later films in his oeuvre, from 1993's slice-of-life character study *Naked* to 1996's melodrama *Secrets and Lies* to 2004's abortion drama *Vera Drake*.

But to simply write Leigh off as an unrelieved gloom merchant would require ignoring the abundant humour that he weaves through all of his films. Okay, maybe not *Vera Drake* — boy, was that ever a downer — but certainly there's plenty to laugh at in David Thewlis' pitch-black witticisms in *Naked*, in Brenda Blethyn's endearingly gauche attempts to reunite with the child she gave up for adoption in *Secrets and Lies*, in Timothy Spall's stomach-turning notion of gourmet food in *Life Is Sweet*, and in the dozens of sardonically observed performances and unpredictable human interactions that form the texture of every

scene Leigh's ever filmed.

Still, *Happy-Go-Lucky* is unique in Leigh's filmography in that it centres around a character — the always-cheerful Poppy Cross (the incredible Sally Hawkins) who actually enjoys life, whose characteristic expression is a smile instead of a pinched frown. Like all of Leigh's films, *Happy-Go-Lucky* was made without a script; instead, the characters and the dialogue were developed during an intensive, months-long improvisational period. Leigh has always been cagey in interviews about exactly what this process entails and how he goes about transforming these exercises into a film, but by all accounts it's a demanding undertaking — the actors are forbidden to take on any other acting assignments while it's going on; they aren't allowed to know anything that happens in any scenes that don't involve them; and they're expected to develop detailed backstories for their characters, no matter how minor the part.

It all sounds a little excessive, but there's no denying the quality of the results: it's hard to think of another director working today whose films are of as consistently high quality as Mike Leigh, and *Happy-Go-Lucky* is one of his very best. He talked to *SEE Magazine* last week by telephone.

SEE Magazine: If someone were to say that *Happy-Go-Lucky* is more "upbeat" or "positive" than a typical Mike Leigh film, to what extent would that be a misreading of the movie, or of your previous work?

Mike Leigh: Well, it would be a

MOVIE REVIEW • COMEDY/DRAMA • BY PAUL MATWYCHUK (636 words)

House Of Mirth



How She Learned To Drive | Eddie Marsan plays the world's tensest driving instructor opposite Sally Hawkins in *Happy-Go-Lucky*. PHOTO SUPPLIED

SALLY HAWKINS TURNS THE WORLD ON WITH HER SMILE AS HAPPY-GO-LUCKY'S IRREPRESSIBLE POPPY CROSS

HAPPY-GO-LUCKY

Directed by Mike Leigh. Starring Sally Hawkins, Eddie Marsan, Alexis Zegerman, Samuel Roukin. Opens Fri. Oct. 31.

★★★★★

The heroine of Mike Leigh's damn-near-perfect new film *Happy-Go-Lucky* is named Pauline Cross, but she's the kind of woman who encourages everyone to call her "Poppy." She's also the kind of woman who takes trampoline lessons after work, and when she throws out her back, she's the kind of woman who laughs helplessly all the way through her appointment with her chiropractor. "I can't help it!" she says, only half-apologetically, to the doctor as he manipulates her spine. "It makes me laugh!" She's the kind of woman who finds even pain hilarious.

Here's a list of things that Poppy isn't. She isn't an overgrown child — while her ebullient personality makes her well-suited to her career as a primary school teacher, she's very good at her job and when she sees one of her students being bullied, she's smart enough to realize that the bully is the one who needs the social worker to talk to him. She has a healthy social life — she goes out dancing and drinking with her friends every weekend, and has a great, fun relationship with her boyfriend, who seems exactly on her wavelength.

And most importantly, she's not someone whose relentless optimism depends on her shutting out the rest of the world or ignoring the unhappy aspects of life. In fact, Poppy may be the most perceptive person in the entire movie, the most receptive to new experiences, and the most willing to approach unhappy people on their own terms. In one breathtaking sequence, Poppy meets a mentally disturbed homeless man (Stanley Townsend) and even though he can only communicate in half-mumbled gibberish, she establishes a brief moment of connection (or at least em-

pathy) with him before he wanders off again into the darkness.

That may sound like a sentimental idea for a scene, and Poppy may sound like an unbearable idea for a character, but this being a film by Mike Leigh, every moment, even character — no matter how fleetingly glimpsed — is grounded in reality. There's a real sense of danger in Poppy's encounter with that tramp, and there's a real sense of hard-won bravery to Poppy's ability to find joy in every moment of her life. Leigh repeatedly tests Poppy's optimism, and by the final scene, chattering merrily away as she rows down the Thames with her flatmate Zoe, her happiness seems not delusional or irritating but triumphant and even inspiring.

This performance is a triumph as well for Sally Hawkins, who also appeared in Leigh's previous two films, *Vera Drake* and *All or Nothing*, and who is utterly, utterly winning as Poppy. I can certainly imagine some moviegoers finding Poppy a major annoyance, but I'm not sure I'd want to be friends with them. I never once caught Hawkins mugging for the camera or consciously wooing the audience, encouraging us to find her lovable, and yet she's effortlessly lovable all the same, a sprite in bright lace stockings and worn-out high-heeled boots. You get the sense that Poppy couldn't turn off her bubbly personality even if she wanted to. The constant stream of wisecracks and giggles aren't an act; they come as naturally to her as the beating of her heart.

Hawkins isn't the only actor doing excellent work here — Karina Fernandez is terrific as a flamenco teacher, and Eddie Marsan is absolutely tremendous as Poppy's foil, a martinet driving instructor whose worldview is so clouded by bitterness and anger it's a wonder he can even see out the windshield — but she's its guiding spirit, and the screen seems to shine a little brighter whenever she's on camera. Mike Leigh's characters have always all felt real enough to walk right off the screen and into your life; Poppy might be the first one I wish would actually do so.

misreading. All of my films deal with the joy and the pain of living; warmth and passion and love are always there right alongside the painful underside of life. And those things are all there in *Happy-Go-Lucky* as well! And I would also say that every time I make a film, it's quite different from all the others. *Naked* was quite different from *High Hopes* and *Life Is Sweet*, *Secrets and Lies* was different from *Naked* and *Topsy-Turvy* (Leigh's film about the creation of Gilbert and Sullivan's *The Mikado*) was as different from all of those as anything could be! Each film has its own agenda and its own spirit. With *Happy-Go-Lucky*, I wanted to make what I call an "anti-miserabilist" film — a film about someone who's naturally positive.

SEE: Was that your starting point this time out? Your whole process is very mysterious and shrouded in secrecy.

ML: And so it will continue to be! But suffice it to say that it is a complex and elaborate investigation that goes on to arrive at these films. I started, really, with an idea of the

to life; Poppy's a good teacher not least because her antennae are up, her eyes and ears are open.

SEE: I don't know if this is a reaction you anticipated, but there's always the risk with a character who's so upbeat that some viewers are just going to find her simply annoying.

ML: That reaction has come up, but it's one I find simply mystifying and certainly depressing. I fail to see how anyone could do anything at the end of film but love her. It seems to me that she is an extremely positive and warm and attractive personality, and it seems cynical in the extreme to feel that there must be something wrong with her, or she must be hiding something, or be in denial of something. Poppy's not some kind of fantastical or phantasmagorical creation, either; there are plenty of people in the world who really are positive, who roll up their sleeves, look at life in the eye, and don't let life get on top of them or lose their sense of proportion or their sense of humour.

SEE: Is there anything that could happen to Poppy, do you think, that

ing for me. You can't just phone it in. Sally was working on the film for nine months. It was a hard slog.

SEE: This may sound like a sappy question, but did you learn anything about yourself from working on this film? I know that I came out of it thinking I could learn something from Poppy's approach to life, and I was wondering if there was something therapeutic about spending so much time with her.

ML: I guess so. That's a difficult one. By definition, I learn from everything I work on. I feel that the film doesn't mean anything until it gets in front of audiences. And for the last four or five weeks, I've been doing a lot of question-and-answer sessions with audiences, and that's a process that helps you learn about your work and how you're doing as an artist. I define and discover what I've been doing as I answer their questions, so I suppose you could say I'm learning about myself in that respect. But I can't say that as a result of this film, I'm now a completely reformed person.

SEE: Is there any kind of political

"ALL OF MY FILMS DEAL WITH THE JOY AND THE PAIN OF LIVING: WARMTH AND PASSION AND LOVE ARE ALWAYS THERE RIGHT ALONGSIDE THE PAINFUL UNDERSIDE OF LIFE. AND THOSE THINGS ARE ALL THERE IN HAPPY-GO-LUCKY AS WELL!"

spirit or the feeling of the thing, and that was allied to the decision to make a film with Sally Hawkins, who was in my two previous films and who I got to know very well and who is immensely talented. That sort of kickstarted the whole project.

SEE: One of the fascinating things about her characterization of Poppy is that the happiness that she embodies is not a happiness that relies on ignoring the world around her. In fact, she's an almost unusually perceptive person.

ML: Yes. There was a not very bright review in one of the American papers the other day that said she "never grew up," which is a deeply stupid thing to say, because she's very perceptive and grown-up and aware and serious and committed and nurturing. But she's also got an ebullient sense of humour and a healthy sense of anarchy and a great sense of fun.

SEE: She works as a teacher, but it seems important to note that she's also a student — she takes driving lessons, she takes flamenco lessons. Could you talk a little about that aspect of her character?

ML: Well, the whole theme of teaching and learning is something that's always preoccupied me — as a schoolchild, as a student, as a teacher myself, and not least as a parent. But it's not just about teaching and learning, is it? It's about an approach

would be so awful or so tragic that it would cause her to lose her positive attitude?

ML: Sure! Sure! She could be involved in a serious accident and become brain-damaged or lose her limbs or something. She's not a fantasy invention. But I also know people who's had that sort of thing happen to them and who remain indomitable. I think it would take a hell of a lot for Poppy to be defeated by it.

SEE: Tell me about working with Sally Hawkins. Are there certain types of roles that you like to give her? Do you see her in a certain way that's different from other directors?

ML: Well, the short answer to that question is that there's nothing she can't do. And she has indeed done all sorts of other characters in films with other directors — if you look at her in *Layer Cake* and the television adaptation she did of Jane Austen's *Persuasion*, she really spans the spectrum there. Working with Sally Hawkins is an endlessly delightful, rich, stimulating, fun, hard-working, pleasant, funny experience. She's great.

SEE: "Hard-working" seems like the key adjective there. Everything I've read suggests that you really do require a tremendous level of commitment from your actors.

ML: Oh yes. It's no breeze work-

message in the film?

ML: Well, certainly, all my films are implicitly and inherently political, and this one is no exception. By my nature, I look at how we live our lives and all my films are rooted in the real world, etc., etc. However, I hope I've never made a film where you come out with a very clear single political message. I want people to come away from them with discussions to have and ideas to argue about. *Happy-Go-Lucky* is about how we deal with life. If you look at Scott, the driving instructor, and his undigested, ill-conceived, reactionary, racist, homophobic views of the world and you pitch those against Poppy's spirit and her commitment to different values, you're looking at the tension between left and right, really, aren't you?

SEE: Do you have any plans in place for your next film? Will the next one be completely miserable and depressing?

ML: If I was clear about what I was going to do next, I wouldn't discuss it with anybody — least of all you! [Laughs.] At the moment, the battle is to get money for another film, and that's quite a serious battle. The current economic climate doesn't make bankers any more keen to part with money for movies — especially movies where the filmmaker won't discuss casting or what it's about or anything else.

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VIEWER'S GUIDE • C'EST HALLOWEEN! • BY SCOTT LINGLEY (930 words)

Quelle Horreur!

Applying Some Rouge | If you're a character in a French horror movie like (clockwise from left) *Frontière(s)*, *À l'intérieur*, or *Calvaire*, you're bound to wind up covered in blood. FILE PHOTOS

ULTRAVIOLENT, ULTRA-TRANSGRESSIVE SHOCK CINEMA HAS A NEW HOME, GORE-HOUNDS — AND IT'S FRANCE!

Time was that Japan was the major exporter of distinctive horror movies — that is, until their output became fodder for the Hollywood remake factory, which reached its tentacles into Korea and Thailand to start remaking their movies too. With Asian horror now something of a devalued currency, France has stepped forward (with Belgium's help) as prime purveyors of what has been labeled "the next generation of extreme horror." Not content to merely be frightening, this new wave of *exploit-teurs* freely draw on real-world social upheaval and personal tragedy to give their wildly transgressive scenarios feel-bad heft.

I sat down with four of the films that figure in France's reputation for dealing out harsh cinematic shocks to see what all the screaming is about. Short answer: yeeccccch.

Haute Tension (2004), Alexandre Aja and Gregory Lévasseur's bloodily single-minded homage to the slasher genre, stars Cécile de France as a young woman dragged along for the ride when a sadistic maniac (Gaspar Noé regular Philippe Nahon) kidnaps her friend after slaughtering her family. The filmmakers, who subsequently hopped the pond to make awful movies in English like *The Hills Have Eyes* and the recent *Mirrors*, don't skimp on the eponymous tension, getting right into the graphic violence as soon as possible and delaying any explanations for the carnage until the final act, in a twist that more or less renders the movie entirely nonsensical. In the meantime, though, the gore effects by Euro-shock vet Gianetto di Rossi (*Cannibal Holocaust*) are effectively revolting and de France makes for a watchable protagonist.

Haute Tension seems relatively lighthearted compared to *Calvaire*

(2004) — it's not that Fabrice Du Welz's film is anywhere near as violent, but there's no mitigating layer of irony to help you rationalize watching the cruelty to which its hapless main character is subjected.

Laurent Lucas stars as Marc Stevens, a cabaret performer whose van breaks down as he traverses rural Belgium on his way to a Christmas gig. A friendly innkeeper (Jackie Berroyer) offers to help but turns out to be batshit crazy, convinced that Marc is his runaway wife who has returned after leaving him for another man. Viciously beaten, bound, half-scalped, crucified and forced to wear a tatty old farm dress, Marc finds his attempts at escape confounded by the grubby, livestock-humping men of the nearby village (led by Philippe Nahon), who also mistake him for the innkeeper's slutty wife.

While it barely qualifies as a horror movie, *Calvaire* might go down as the worst Christmas movie ever and, except for a couple of frenetic sequences, the camera just stares at the whole unpleasant business unfolding.

Apparently French horror filmmakers don't have big hang-ups about originality, as Xavier Gens' *Frontière(s)* (2007) follows a similar plot line to *Calvaire* (not to mention Eli Roth's *Hostel*), though it takes a rather more stock approach. A group of young Parisians, having used the recent race riots as an occasion to rob a bank, are forced to flee the country after one of them is killed in a shootout. On the way to the border, they select a rural inn that happens to be run by a family of inbred neo-Nazi cannibals.

Bad luck that, particularly for pregnant Yasmin (Karina Testa), who is spared a painful death and betrothed to one of the maniacs. Despite the portentous torn-from-the-headlines backdrop, Gens — who also made the abysmal videogame adaptation *Hitman* — is much more interested in cool-looking mayhem than sub-

text, deploying meathooks, table saws and bolt-cutters as well as automatic weapons to deliver the requisite visceral thrills. Really, though, the movie's potency derives from the way Testa embodies her embattled character's agony and trauma.

If you didn't get enough of a pregnant woman having the shit kicked out of her every which way in *Frontière(s)*, you can move straight on to Alexandre Bustillo and Julien Maury's ultra-disturbing *À l'intérieur* (2007). Allyson Paradis stars as Sarah, a very pregnant young photojournalist who loses her husband in a car crash just before Christmas. Believe me, it gets a lot worse when a mysterious woman (Béatrice Dalle) breaks into Sarah's house and tries to extract Sarah's baby with a big pair of sewing shears. She narrowly escapes, but the gouts of gloopy dark blood really start gushing in all directions as her loved ones and several foolhardy cops stumble into her predicament.

Bustillo and Maury really ramp up the shocks with overblown graphic violence and almost surreal touches, like reaction shots of the fetus in utero. Once again, racial strife in the Paris suburbs is referenced for authenticating detail, but the hellish psychodrama played out between Sarah and her antagonist is all you need to convince you the world is a horrible place. If you thought only Asian filmmakers had the stones to do graphic, unrelenting body horror, *À l'intérieur* will certainly revise your opinion for you — to call it disgusting would be to damn it with faint praise. It's entirely too grim to make for enjoyable Halloween viewing, but you have to be impressed by filmmakers so clearly committed to taking things way too far.

As for me, after watching the above movies back-to-back, I'm seriously thinking about making my Halloween movie this year *Meet Me in St. Louis*.

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MOVIE REVIEW • TWEEN-FRIENDLY • BY KATHLEEN BELL (528 words)

Zac And Cheese



Freaks And Drama Geeks | Zac Efron and Vanessa Anne Hudgens bid farewell to the tuneful corridors at East High School in *High School Musical 3: Senior Year*. PHOTO SUPPLIED

THE WINNINGLY ENERGETIC HIGH SCHOOL MUSICAL 3: SENIOR YEAR DESERVES AN "E" FOR EFRON

HIGH SCHOOL MUSICAL 3: SENIOR YEAR

Directed by Kenny Ortega. Starring Zac Efron, Vanessa Anne Hudgens, Ashley Tisdale, Lucas Grabeel. Now playing.
★★★★☆

All filmmakers set their own parameters. They decide for themselves what they want to accomplish – what story they want to tell, what feelings they want to evoke in their audience, even what moral they want people leaving the theatres with. In essence, a film decides for itself what it wants to be: a horror, an action flick, a romantic comedy, or what have you. Reviewers don't get to choose the parameters, but they do get to decide if a film achieves what it sets out to do.

In the case of *High School Musical 3: Senior Year*, I feel it's only fair to say "Ohmigod! That was, like, so totally epic!"

HSM Trois is bigger, better and shinier than its predecessors, with more songs, more dancing, and way higher production values. There are even some Michael Jackson-esque hip-shimmies and a couple moves the would even make Kevin Bacon jealous. And can you say "Zac Efron's aquamarine eyes on the big screen!" It's all sequel-worthy.

With the kids at East High facing down their future as the end of high school nears, the pressures of trying to decide what they want to be when they grow up mount, forcing them to break into songs of self-discovery. Add to that the prospect of the Wildcats breaking up as they follow their paths to different universities across the country and the sparkling white halls of East High

are looking like a comfortable alternative to adulthood. Everybody has been there. I personally just didn't sing about it.

Pushing the crew forward is the excitement of prom and, of course, the high school's winter musical – a meta-story about their senior year. Initially Troy (Zac Efron) and the rest of the team aren't quite ready to spare the time between studying for finals, but a simple speech about togetherness from doe-eyed Gabriella (Vanessa Hudgens) means the stage gets set once again.

Yes, the movie is cavity-inducingly sweet and for some reason or another, Efron's skin is always glistening with sweat. But think about what teens could be entertaining themselves with instead: Pussycat Doll drones or Bratz wannabes? I'd much rather see them emulate brainy Gabriella or take-charge Troy. And it turned out that watching *High School Musical 3* in a theatre full of them wasn't as painful as you'd think. This movie spreads the Cheez Whiz so thick it had laughter leaping out of my mouth – until I figured giggling at the "unfunny" parts is rude and I should hold it together. But I dare you to get through the opening sequence in which the Wildcats basketball team seems down for the count in the last quarter of the season only to rally with a musical number on the court. Seven-year-olds will be shushing you.

It's energetic, enthusiastic, and infectious. And to be honest, I think the jokes are getting better. You may hate the genre, the you may hate the premise, or you might simply be jealous of Zac Efron's excruciatingly cute cheekbones, but a colourful, silly extravaganza packed with beyond-big dance numbers is what Disney was going for. Mission accomplished.

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—PETER TRAVERS

Seth Rogen Elizabeth Banks
Zack and Miri
make a porno

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CINEPLEX ENTERTAINMENT GALAXY 10 SHERWOOD PARK	ST ALBERT GRANDIN THEATRE	MAGIC LANTERN DUGGAN CAMERIE	MAGIC LANTERN PARKLAND 7 SPRUCE GROVE	LEDUC SAFETY
LANDMARK CINEMAS FORT MCMURRAY	INDEPENDENT WETASKIWIN CINEMA	DRAYTON VALLEY CARDIUM THEATRE	INDEPENDENT ELITE ST PAUL	* DIGITAL SOUND

HALEY BENNETT CHACE CRAWFORD JAKE WEBER ANNALYNN McCORD

THE HAUNTING OF MOLLY HARTLEY

THIS HALLOWEEN WEEKEND, HER PAST IS YET TO COME

STARTS FRIDAY! Check Theatre Directory or www.alliancefilms.com for showtimes. * DIGITAL SOUND

CINEPLEX ENTERTAINMENT SOUTH EDMONTON COMMON	CINEPLEX ENTERTAINMENT SCOTTARANK THEATRE EDMONTON	EMPIRE THEATRES CLAREVIEW 10	CINEPLEX ENTERTAINMENT GALAXY 10 SHERWOOD PARK
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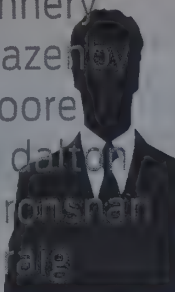
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sean connery
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pierce bronson
daniel craig



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Happy-Go-Lucky

Nightly @ 6:50 & 9:10pm
NO 9:10PM NOVEMBER 5TH

SATURDAY & SUNDAY
Matinees @ 2:00 pm

RATED 14A COARSE LANGUAGE

happy-go-lucky

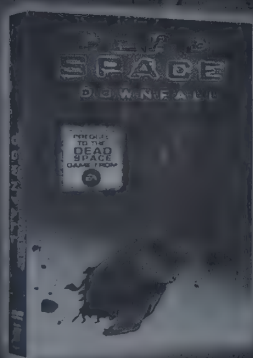
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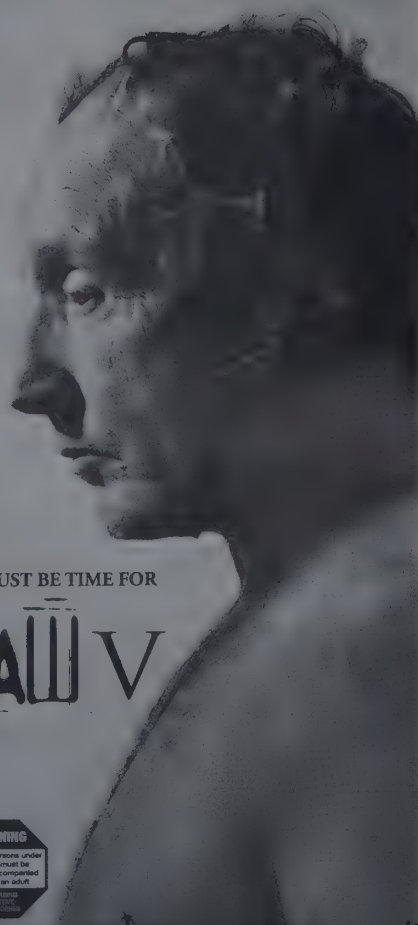
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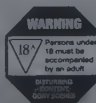
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HALLOWEEN...**



IT MUST BE TIME FOR

SAW V



LIONSGATE

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NOW PLAYING

Check theatre directory or go to
www.tribute.ca for locations and showtimes

BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



Little Miss Sunshine | Sally Hawkins' performance in *Happy-Go-Lucky* is enough to gladden the heart of even the most cynical movie critic. FILE PHOTO

THIS WEEK: MORE PRAISE FOR HAPPY-GO-LUCKY

Eric Hynes, *indiewire* | "Casually, quietly feminist, *Happy-Go-Lucky* is the Anglo working-class girl's answer to *Sex and the City*. In an early sequence, Poppy and her thirtysomething friends bop with pints aloft to Pulp's 'Common People' in the club, then stumble home for a nightcap. They slump on the sofa, unstuff their bras and collegially take the piss, blowing off steam on a Friday night with nary a mention of men. They crash, sleep late, then make one another toast and

veg in bed. During an unfortunate trip to the suburbs, Poppy's nightmare of a pregnant sister accuses her of loneliness and disaffection. 'I love my life,' she says, and not only do we believe it, we've seen that it's true."

Chris Wisniewski, *Reverse Shot* | "If there is anything brilliant in *Happy-Go-Lucky*, it is this: Leigh's film forces us to take a position on Poppy's behavior — to either judge her for her naïveté or to release ourselves to her optimistic, radiant good nature. She gets in the car with Scott, time and again. She wanders through a desolate lot trying to engage

a disturbed homeless man. Why? Because she is oblivious to the dangers there may pose? Empathetic to their situations? Simply a happy person who believes the world is a fundamentally good place, and that the troubled souls within it just need a little warmth and tenderness? Leigh forces us to decide whether our worldviews can accommodate such a person, whether we can accept her happiness or must instead dismiss it, like her sister, as childishness."

Stephanie Zacharek, *Salon* | "When we talk about movie masterpieces, what usu-

ally come to mind are epic works that wow us with their scale, pictures that spring from grand ambitions and even grander budgets. But it takes more than ambition, and more than money, to make an intimate masterpiece like Mike Leigh's *Happy-Go-Lucky*, a picture so seemingly light that it might be hours (or even days) before you realize how deep and rich it really is. Leigh and his actors work mysterious magic in *Happy-Go-Lucky*. This is a movie about hitting the groove of everyday life and, nearly miraculously, getting music out of it."

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SHOWTIMES OCTOBER 30 TO NOVEMBER 5, 2008

CARNEAU
8712-101 STREET • 433-0728

HAPPY GO LUCKY
Nightly 6:50, 9:10, Sat & Sun matinees 2:00. Coarse language. 14A

PRINCESS
10332-81 AVENUE • 433-0728

TELL ME ONE
Nightly 6:45, 9:15, Sat & Sun matinees 2:00. Violence, coarse language. 14A

THE BUNCHES
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun matinees 1:00. 14A

BRICK LANE
Nightly 7:10, 9:30, Sat & Sun matinees 2:30. Coarse language, mature themes. PG

PARKLAND
205 Main Street, Spring Grove • 942-2332

ZACK & MIRI MAKE A PORN
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:45, 9:15, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SAW V
Nightly 6:55, 9:00, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, gore scenes. 18A

MAX PATHE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Violence. 14A

EAGLE EYE
Nightly 6:50, 9:10, matinees 1:30, Sat & Sun 1:30, 3:40. Movies for Adults. 14A

BEVERLY HILLS CHIHUAHUA
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

METRO CINEMA
9320-101A Avenue, Citadel Hill, Citadel Hill Plaza • 425-7212

AMIRK ANIMATION SHOW
Thurs 8:00. STC

EDMONTON TONIGHT
Fri 10:30. STC

PUNTO Y RAY FESTIVAL 0.2: BACK TO BASICS
Sat & Sun 7:00. STC

GET ANIMATED: KIDS PROGRAM
Sat 4:00. STC

GET ANIMATED
Sat 5:00. STC

GRANDIN THEATRE
GRANDIN, 101A Avenue, Citadel Hill, Citadel Hill Plaza • 425-7212

SAW V
Daily 12:30, 2:30, 5:30, 7:30, 9:15. Coarse language, gore scenes. 18A

PASSCHENDALE
Daily 12:45, 2:45, 5:45, 7:45, 9:20. Coarse language, crude content, sexual content. 14A

ZACK & MIRI MAKE A PORN
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

SAW V
Nightly 7:05, 9:15, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, gore scenes. 18A

PASSCHENDALE
Nightly 7:00, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

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Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

SAW V
Nightly 7:05, 9:15, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, gore scenes. 18A

PASSCHENDALE
Nightly 7:00, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

WETASKIWIN CINEMA 4 PLEX
3840-56 Wetaskiwin • 357-3922

ZACK & MIRI MAKE A PORN
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

SAW V
Nightly 7:05, 9:15, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, gore scenes. 18A

PASSCHENDALE
Nightly 7:00, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SOUTH EDMONTON
3575 99 Street • 456-9585

ZACK & MIRI MAKE A PORN
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

THE HAUNTING OF MOLLY HARLEY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

GOLMAAL RETURNS (HINDI W.E.S.T.)
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

PRIDE AND GLORY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
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CHANGELING
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PASSCHENDALE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

MAX PATHE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SEX DRIVE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

THE SECRET LIFE OF BEES
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

QUARANTINE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

BODY OF LIES
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

ROCKNOLLA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

BEVERLY HILLS CHIHUAHUA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

NICK & NORAH'S INFINITE PLAYLIST
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

EAGLE EYE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

FALL IDOL CONCERT SERIES — INDEFINITE SESSIONS SERIES 1 STC
Wed 9:30. STC

SCOTIABANK THEATRE
300 100th Street, N 101 or 8 102 Ave • 421-7020

CHANGELING
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

ZACK & MIRI MAKE A PORN
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

PASSCHENDALE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

W.
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SEX DRIVE
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Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

FALL IDOL CONCERT SERIES — INDEFINITE SESSIONS SERIES 1 STC
Wed 6:45, 9:30. STC

NORTH EDMONTON
14251 137th Avenue • 732-2223

ZACK & MIRI MAKE A PORN
Nightly 7:15, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

PRIDE AND GLORY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

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HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

WESTMOUNT CINEMAS
111 111th Street, N 101 or 8 102 Ave • 455-0726

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

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WALL-E
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

GET SMART
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

KUNG FU PANDA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

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BEVERLY HILLS CHIHUAHUA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

CINEMA CITY MOVIES 12
120 Avenue, N 101 or 8 102 Ave • 472-9775

HEROES (HINDI W.E.S.T.)
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

MY BEST FRIEND'S GIRL
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

DEATH RACE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

THE HOUSE BUNNY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

STAR WARS: THE CLONE WARS
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

TROPIC THUNDER
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

PINAPPLE EXPRESS
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

STEP BROTHERS
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

THE DARK KNIGHT
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

MAKING A MAN
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

NANCO
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

CHANGELING
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

PASSCHENDALE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

WALL-E
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

GET SMART
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

KUNG FU PANDA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

THE HAUNTING OF MOLLY HARLEY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

PRIDE AND GLORY
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

HIGH SCHOOL MUSICAL 3: SENIOR YEAR
Nightly 6:55, 9:20, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SAW V
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, gore scenes. 18A

CHANGELING
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

PASSCHENDALE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

MAX PATHE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

SEX DRIVE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

QUARANTINE
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 18A

BODY OF LIES
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

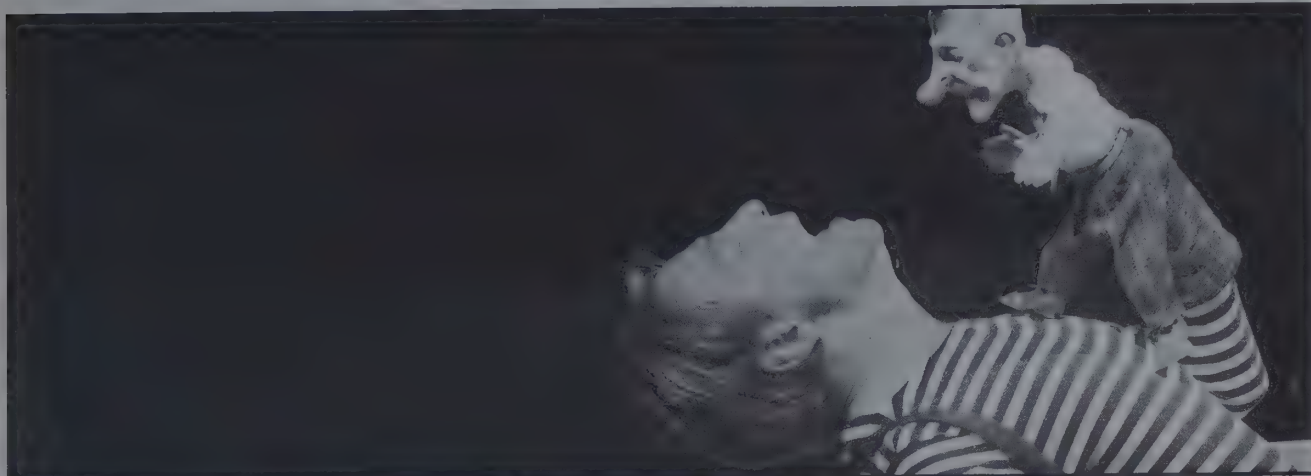
ROCKNOLLA
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

NICK & NORAH'S INFINITE PLAYLIST
Nightly 7:10, 9:30, matinees 1:30, Sat & Sun 1:30, 3:40. Coarse language, crude content, sexual content. 14A

EAGLE EYE
Nightly 7:10, 9:30, matine

THEATRE REVIEW • THE LIFE OF THE MARIONETTES • BY MICHAEL HINGSTON (631 words)

Twinkle, Twinkle, Puppet Star



Where Are You Putting Your Hand, Ronnie Burkett? | Sid Diamond does his best to ignore the uncomfortable placement of his co-star's hand in *Billy Twinkle: Requiem for a Golden Boy*. PHOTO BY IAN JACKSON

RONNIE BURKETT'S ASTONISHING PUPPETRY SKILLS ARE JUST THE ICING ON THE CAKE IN *BILLY TWINKLE*

BILLY TWINKLE: REQUIEM FOR A GOLDEN BOY

Created and performed by Ronnie Burkett. MacLab Theatre, The Citadel. To Nov 9. Tickets available through the Citadel box office (425-1820/citadeltheatre.com).

★★★★★

Let's ignore, for a minute, the fact that *Billy Twinkle: Requiem for a Golden Boy* features world-class puppeteer (marionettist?) Ronnie Burkett commanding nearly two dozen of the most expressive and painstakingly crafted puppets you're ever likely to see. If this show were performed a cast of 12 competent, real-life actors — hell, even if it were just Burkett on an empty stage for 105 minutes, switching in and out of the various characters — it

would still probably merit four stars on heart alone.

But as one of his marionettes puts it, "Arrogance is to have an ability and not use it," and by this standard Burkett is not an arrogant man; his numerous talents (as actor, writer, director, costume and set designer, and, of course, puppeteer) are all on full display here. Burkett breathes nuance and tenderness into each of his wooden creations, and carries the whole thing with so much old-fashioned showmanship that it's easy to forget he's doing it all himself. *Billy Twinkle* is an exquisite, captivating show.

As the eponymous Billy, Burkett is ■ once-revolutionary puppeteer who's been reduced to performing on cruise ships for the bored and gassy. He's on the verge of throwing himself overboard when the ghost of his old mentor, Sid Diamond, suddenly

materializes beside him as an angry hand puppet (who is inexplicably wearing bunny ears). Sid convinces Billy to restage his entire life with marionettes, in an *It's a Wonderful Life*-ish attempt to make him see the error of his ways.

While Burkett has great affection for the classic marionette routines, and in fact the first scene features two standard characters, ■ stripper and a roller-skating bear, *Billy Twinkle* is first and foremost a modern story. There's ■ great self-reflexive streak at play, starting when Burkett jumps off the ship, only to realize it's part of ■ stage, and hitting its stride when the marionette Billy creates his first puppet as an ambitious 12-year-old stuck in Moose Jaw. Watching Burkett controlling Billy's every move, and Billy (or maybe Burkett again) controlling the even smaller puppet feels like a Borges story or

Michel Gondry music video brought joyfully to life.

The only modern peer to Burkett's work that I can think of is *Team America: World Police*, the 2004 marionette comedy from the creators of *South Park*. *Billy Twinkle* isn't nearly as crass — there are no extended vomiting sequences, thankfully — but Burkett's show isn't without its own frankness. Most of it has to do with Billy's penis, as well as his discovery of his homosexuality, which is barely dormant to begin with, as a teenager. I also lost track of the number of times Burkett and Sid tell each other to fuck off, usually in the midst of heated face-to-puppet-face arguments.

But there's no substitute for seeing these extraordinary marionettes in person. If nothing else, *Billy Twinkle* will restore a sense of awe to those who feel jaded by art in the age of

information — those who think that bootlegs took the fun out of live music, or that YouTube ruined magic. Understanding how Burkett's marionettes work, and seeing the various strings that move the mouths and limbs, does nothing to dilute how other-worldly it is watching them move. And each with their own unique mannerisms: the evangelical woman who holds her Jesus puppet straight up in the air, the nerd-turned-artist who never quite shakes off his bad posture, or the elderly man Billy creates in Sid's image, who walks around the mini-stage so realistically that it's actually sort of terrifying.

Billy and Sid argue in the play over whether puppeteers should think of themselves as playing God, but if people like Burkett aren't allowed to, who else (aside from maybe the guys at Pixar) even comes close?

ARTS NEWS • NOTABLE HAPPENINGS FROM THE THEATRE TO THE INTERNET

CAPEZ!

Superheroes = Super-Improvisation

Actor Mark Meer has three passions: Halloween, comics, and improv comedy. Which makes *Halloween Theatresports* (Friday at 11 p.m. at Varcona Theatre) the greatest night of his life. "This is me amusing myself as much as anything else," Meer says. "There are a fair number of us who are fans of comic books and that kind of thing, but the rest are just going along for the ride." The highlight of the night will undoubtedly be improv Secret Wars, during which the competitors will dress up as heroes and villains from the Marvel Comics universe. At last, a chance to learn if Captain America is funnier than Red Skull!

CREEPS!

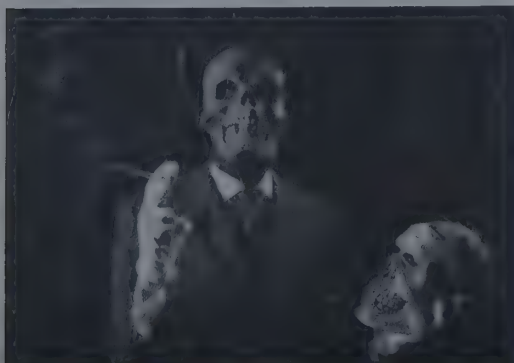
Scary Monsters, Super Creeps

In other Halloween news, Northern Light Theatre's annual *Urban Tales* casts its spooky spell over The Third Space this Friday and Saturday. This year's Tale is Michael Mitchell's *Creeps by Night*, in which four women experience a terrifying night at an isolated cabin. And like last year's event, Saturday's show will be broadcast live over the Web. "Technical complications — now that's scary!" says NLT artistic director Trevor Schmidt. But what about getting people to show up when it's free online? "Oh, that used to scare me," Schmidt says, "but no more. People know everything's always better live."

CZECHS!

Desolato Fever!

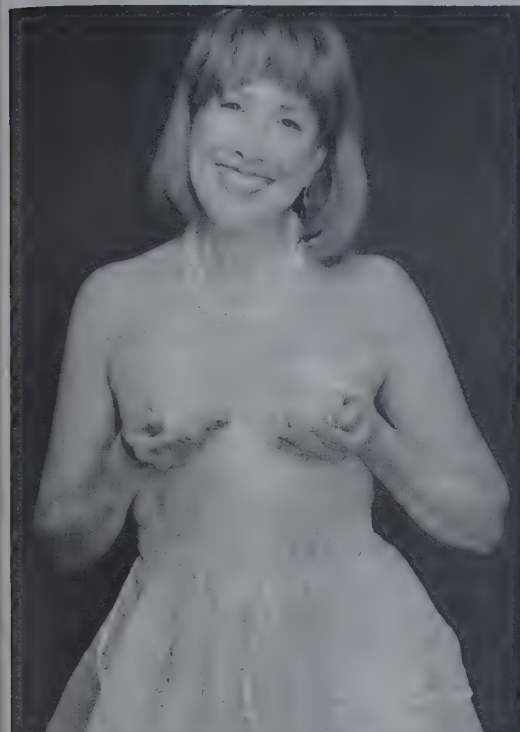
As *SEE* noted in our recent giant pullout theatre preview, an unusual number of politically conscious plays will be coming to town this season. Two of them premiere this week at L'Unité: *Basir Lazhar*, about an Algerian schoolteacher's struggle to bring his family to Quebec, has its Edmonton debut at La Cité francophone (Oct. 30-Nov. 2); meanwhile, Studio Theatre presents Czech politician/playwright Václav Havel's sly satire *Largo Desolato* at the Timms Centre (Oct. 30-Nov. 8). Totalitarian governments — now that's scarier than anything Halloween can throw at you.



You Crack Me Up, Red Skull! | Will funny voices and hilarious props enable Red Skull to finally defeat his archnemesis Captain America? Halloween Theatresports will supply the answer! PHOTO SUPPLIED

THEATRE REVIEW • APRONS! • BY MANDY ESPEZEL | 423 words

Someone's In The Kitchen With Martha



Coralie Cairns' 'Comely Cupcakes' | Shadow Theatre's favourite leading lady displays her formidable...er...baking prowess in *Dough: The Politics of Martha Stewart*. PHOTO SUPPLIED

MARTHA STEWART MAY BE PERFECT, BUT THE STEWART DISCIPLES IN *DOUGH* ARE ANYTHING BUT

DOUGH: THE POLITICS OF MARTHA STEWART

Directed by John Hudson. Written by Lindsay Burns. Starring Coralie Cairns. Varscona Theatre (10329-83 Ave.). To Nov 9. Tickets available through the Shadow Theatre box office (434-5564).

★★★★☆

Martha Stewart is a name that most people in the Western world, even ones without homes, will recognize. She is an industry, a one-woman corporation, a brand name. Martha and Oprah could buy and sell us all if they wanted to. And I suppose it's

The show opens with a high class "society" woman, the divinely named Barbara Wilcox-Gelowitz, talking into her earpiece, planning an incredibly elaborate party, full of pretense and ridiculous façade. It'll be a "real" country party, she says, where the attendees will eat corn on the cob and five different kind of pies. They'll dance under the stars, touch roots with their ancestors, and be one with the land. After overreacting to her daughter's ungrateful resistance to the theme, the punchline hits: all this fuss is for an eight-year-old's birthday party.

A total of nine characters appear throughout the play, each wearing

lesque-dance class. It's a clever, surprisingly revealing touch, and keeps the time between character switches to a minimum.

Coralie Cairns carves out a realistic and sympathetic identity for each character, even the weirdest and most exaggerated ones. When a character becomes obsessed with creating the perfect home, we sympathize with her earnest explanation of why it took 19 months of renovations. When another proclaims, "I bake brownies that make people come!" we believe her, and we understand her sense of pride. *Dough* takes place in a world where the desire for success is all-consuming, to the point where a

WHEN ONE CHARACTER PROCLAIMS, "I BAKE BROWNIES THAT MAKE PEOPLE COME!" WE BELIEVE HER, AND WE UNDERSTAND HER SENSE OF PRIDE.

a testament to the collective consumer buying power of womankind that Stewart built her fortune upon the ideals of housewives. The one-woman show *Dough: The Politics of Martha Stewart* uses this symbol of corporate domesticity to examine what her life, success, and eventual incarceration represent to men and women, and to our values as a capitalist society.

their own unique apron: our first lady of the night, the Type-A personality, has one made out of men's ties; another, a new mother completely without any maternal instinct, dons the most elaborate, a giant pink frilly symbol of overcompensation and guilt. My favourite of the night, though, has to be the tiny red silk number worn by Darlene, who has enrolled in an adult education bur-

mother threatens suicide after her daughter is kicked off *American Idol*, cruelly crushing the mother's dreams.

All the women in *Dough* share this obscene desire to be without fault. They strive to function on a level of superwomanhood that no one is capable of — except of course, for Martha. Not even prison could stop that one.

THEATRE PREVIEW • TOPICAL! • BY TRENT WILKIE | 423 words

Three Rooms Of The Palace

JUDITH THOMPSON'S *PALACE OF THE END PUTS THREE HUMAN FACES ON THE INVASION OF IRAQ*

PALACE OF THE END

Directed by Marianne Copithorne. Written by Judith Thompson. Starring Nadien Chu, Natascha Girsig and John Wright. The Roxy (10708-124 St.). Oct 30-Nov 6. Tickets available through the Roxy box office (453-2440).

There's an old curse that states, "May you live in interesting times." Someone must have cursed us, because the times have gotten almost too interesting — we're living in an

trifecta of monologues by U.S. reservist turned Abu Ghraib scapegoat Lynndie England (Nadien Chu), and British weapons expert Dr. David Kelly (John Wright), who blew the whistle on England's "sexed up" justifications for the Iraq invasion. While studying the real-life people behind Thompson's script, Girsig found more than a character sketch.

"Lynndie England's character is more about the pawns in the game of war," she explains. "We did a lot of research and it has made me so irate. You just have to investigate, even a little bit, to see the mis-

people pause. Those that aren't aware of these characters will have a world opened up to them. I'm so grateful for having become aware of the play because I was really able to take a stance when I didn't have an opinion before."

It may seem surprising that Thompson, who was born and bred in Canada and has never enlisted in the military, would have such a solid grasp on the aspects of war, but not to Girsig. "Judith is always a warrior for the weak and the victims of oppression... she wants to give them a voice," she says. "It's well document-

"YOU JUST HAVE TO INVESTIGATE, EVEN A LITTLE BIT, TO SEE THE BOLD LIES WE ARE BEING TOLD BY THE BUSH ADMINISTRATION."

accelerated period of change, war and instantaneous information. In her new three-part play *Palace of the End*, Canadian playwright Judith Thompson (*Habitat*, *Perfect Pie*) attempts to put the times into focus.

Natascha Girsig, who plays Communist Party of Iraq member Nehrjas Al Saffarh (who was brutally tortured, along with her children, by Saddam's soldiers), is joined in this

takes that were made and the bold lies we are being told by the Bush administration."

Aside from its themes of war and brutality, *Palace of the End* also focuses on the role society plays in the actions of a nation. "I think Judith is trying to start a discussion," Girsig says. "The type of cruelty that we are all capable of, given the right set of circumstances, will give

ed that she has some Iraqi neighbors and they told her about [Al Saffarh], and I think her courage and strength just struck her. She was in it firsthand and she lost a lot.

"You can continue the human spirit if you look at what the positives are in terms of family and peace. You can make a difference or you can make a change or you can at least have an opinion and inform yourself."



Palace Dignitary | Natascha Girsig says appearing in *Palace of the End* allowed her to finally take an informed stance on the war in Iraq. PHOTO BY IAN JACKSON

I've Been Working On The Railroad



...AND IN THE FORBIDDEN PHOENIX, I'VE BEEN DOING LOTS OF JUMPING AND ACROBATIC FIGHTING AS WELL

THE FORBIDDEN PHOENIX

Directed by Ron Jenkins. Book and lyrics by Marty Chan. Music and lyrics by Robert Walsh. Starring John Ulyatt, Lori Nancy Kalamanski, Shannon Kook Chun, Richard Lee. Shocter Theatre, The Citadel. To Nov 9. Tickets available through the Citadel box office (425-1820/citadeltheatre.com)

★★★★☆

It's refreshing to watch a play with a large group of kids. They gasp loudly at the bad guy's evil tricks and giggle openly at the good guy's silly stunts. It's also funny to watch every parent

inner child, as it's definitely a treat for the young'uns. It had Shocter Theatre abuzz with "ooh"s, "aah"s, and pint-sized righteous indignation as injustice befell our protagonist, Sun Wukong, aka The Monkey King (John Ulyatt). When Wukong tries to return to his son Loasan (Shannon Kook-Chun) with much-needed rice, he is stopped by soldiers to pay a toll for simply walking the road. Since he is unable to pay, the imposing Empress Dowager (Nadine Villasin), who is rolled on and offstage as she rests atop a mountain of pink silk and golden foil trim, banishes Wukong to the West.

With a promise to return for his son, Wukong passes through the

SHOCTER THEATRE WAS ABUZZ WITH "OOH'S," "AAH'S," AND PINT-SIZED RIGHTEOUS INDIGNATION.

simultaneously shift in their seats to read aloud to their children whenever a sign happens to appear onstage.

If you let it, Marty Chan's *The Forbidden Phoenix* is an adventure that will put you back in touch with your

great salty waterfall to the West. Unfortunately, trouble is waiting on the other side in the form of progress. Horn (Michael Dufays), who shakes the ground with every prance, is the engineer of Terminal City. He has one goal: blow apart Gold Mountain to harness the power of the Iron Dragon. The only obstacle is the beautiful Phoenix (Lori Nancy Kalamanski) who guards the Iron Dragon. Wukong agrees to assist Horn, hoping to make a home in Terminal City, only to realize that the Phoenix is the one who truly deserves his help.

Even though children probably don't know how to pronounce "allegory," they'll get that *The Forbidden Phoenix* is just that. The play dresses up the story of the Bachelor Men — Chinese immigrants who helped build the Canadian railroad in the 1800s — in the lavish visual trappings and spectacular acrobatics of the Peking Opera. The Canadian government never let these men bring over their families, and the pain of their separation is deeply felt throughout the show.

Ulyatt is a pleasure to watch as the goofy Monkey King. He leaps and rolls around the stage, warming what is really a very sad tale. Kalamanski's command of her blue silk "wings" as they twirl, loop, and fly in waves adds a delicate touch to the fight scenes. And the fusion of Chinese and Western culture is at its best when we finally meet the Iron Dragon — a steam engine that cavorts about the stage in a traditional Chinese dragon dance.

While it offers adults far more to chew on than the kids, *The Forbidden Phoenix* is sure to charm and amuse the little ones — and that includes the little one in all of us.

More Movers Than Shakers?



ART BOX MANDY ESPEZEL & JILL STANTON JILL AND MANDY PONDER WHY SO MANY LOCAL ARTISTS (INCLUDING THEM) ARE TEMPTED TO LEAVE EDMONTON

This week, Jill and Mandy take a break from discussing individual exhibitions, and instead take a look at the larger Edmonton art scene, and how artists function within it.

Jill: Artists in Edmonton are extremely vocal with their opinions about the city and how it responds to our needs, at times even being fiercely protective. I get the feeling that anything we say on this topic is going to get us into trouble, but why don't you start us off, Mandy? Do you think it is really possible to carve out a career as an artist in Edmonton?

THAT'S THE THING ABOUT LARGER CITIES: THEY'RE ... YOU KNOW ... LARGER.

Mandy: Well, once you've been active in any community for a while, you definitely want to help it succeed. Edmonton has a very small, intertwined art world, and that has positive and negative consequences. There is great support for individuals looking to develop early experiences. They can take advantage of the opportunities we have to exhibit and/or volunteer at any of our artist-run centres (like Harcourt House, Latitude 53, SNAP). Participating with these organizations helps you gain an understanding of how to function as a professional artist. It's the development after that initial beginning that I think can be so difficult to cultivate.

Jill: True. Edmonton has a lot to offer burgeoning artists who want to become a part of that specific community. Which is excellent. Residencies, exhibits at artist-run centres, and other local DIY happenings like the Royal Bison Craft and Art Fair are easily accessed here, provided you have the right stuff. It's easier to get things like this on your CV in Edmonton than it is in a larger city. However — just like you said, Mandy — one may find that it's easier to grow faster than Edmonton's boundaries allow you to.

Mandy: The clearest example of this limitation we're talking about

is the tendency of artists to perform the ol' disappearing act. I mean, how many people do you know who've moved away to Toronto or Vancouver or Montreal to pursue their careers? It seems like half the people from my graduating class at the U of A have left already or are planning on leaving soon. I know those cities are Canada's cultural capitals, so it only makes sense that artists would flock to them. No matter what your trade, you have to go where the work is. I think this plays a large role in that defensiveness you were talking about. It's harsh to know your larger community doesn't consider what you do with as much enthusiasm.

Jill: I understand that sentiment. I really do. I love Edmonton as much as the next Edmontonian. But there comes a time when you start to realize you can only grow so big in a city like this. The day is a long way off, but I'd like to someday live mostly off my work; I just don't know if there's a large enough market within the Edmonton community to support me. That's the thing about larger cities (including Vancouver, where I'm bound to end up fairly soon.

even if I'm broke poor for the first few months): they're ... you know ... larger. They'll automatically have more galleries, more opportunities, more community, more of a market, more global connections, and — let's not underestimate this one — more ocean air.

Mandy: Ha! You will certainly have a sweet afro. I guess I just feel like something within the Edmonton system isn't working, then. I mean if we can develop here, but have to leave in order to succeed in any professional way, then Edmonton will never feel the positive effects of having a thriving arts community. Take a look at the recent election: we once again ended up with a predictable and overwhelming Conservative result. As long as the majority of Edmonton, and Alberta as a whole, continues to send such a clear message to its artists that their contribution isn't that high up on the ol' value list, what real growth can there be here, other than in the industrial fields? This is a real quality of life issue, and I don't think that's an exaggeration.

Jill: It's never easy to succeed in what we're doing. So I feel as though I'd like to give myself every chance I can get, even if that means leaving my beloved prairies behind.

Mandy: A point of view that, sadly, many obviously share.

A "Trained" Actor | Michael Dufays is an engineer determined to clear a path for the coal-powered "Iron Dragon" in *The Forbidden Phoenix*. PHOTO BY EPIC PHOTOGRAPHY

DOUGH

SHADOW THEATRE

The Politics of Martha Stewart

by Lindsay Burns

Oct. 23 -
Nov. 9, 2008
Review Oct. 22

Shadow Theatre
1111 11th Ave NW

EXHIBITS

30 YEARS YOUNG: THE EDMONTON OILERS 30TH ANNIVERSARY SHOWCASE ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., OCT 9 - JAN 4 A special presentation featuring items from key moments in the team's history, including never-before-seen pictures, and an inside look into one of the greatest private sports collections in Edmonton. Info: 780-422-6223.

ARENA: THE ART OF HOCKEY ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, 100 10230 JASPER AVE., OCT 4 - JAN 4 A contemporary art exhibition that explores how hockey has defined a nation and captured our popular imagination with 23 artists and over 60 works from Canada and around the world. Info: 780-422-6223.

ALLUSIONS STUDIO GALLERY 11 PERRON ST., ST. ALBERT, OCT 4 - NOV 1 A solo exhibition by Douglas Fraser. Info: the-studio-gallery@telusplanet.net, www.douglasfraser.ca.

ARTE EN LA CARRERITA ROYAL ALBERTA MUSEUM, 12845 102 AVE., OCT 25 - APR 3 A look at the Mexican cowboy. Info: 780-453-9100.

CONSTRUCT PROFILES PUBLIC ART GALLERY, 11 PERRON ST., ST. ALBERT, OCT 2 - NOV 1 Artworks by Ron Robinson and Elaine Klassen. Info: 780-460-4310.

CROSSING THE BOUNDARIES MCMELEN GALLERY, 8440 125 ST., NOV 1 - DEC 31 Work by Members of the International Visual and Performing Arts Society of Canada explores the differences and similarities of art work from different cultures. Info: 780-407-7152.

ECAS 16TH ANNUAL EXHIBITION COMMON SENSE, 10546 715 ST., OCT 3 - OCT 30 Edmonton Contemporary Artist's Society presents works from more than two dozen artists. Info: 780-482-2685.

EDMONTON EXPLORED ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., SEP 6 - NOV 2 A collection of works addressing the nature of graffiti. Curated by Amy Fung. Feat: Jennifer Berkenbosch, Ted Kerr, Clay Lowe and others. Info: www.artgalleryalberta.ca, 780-422-6223.

FRAGZ HAN COURT HOUSE GALLERY, 3RD FLOOR, 10215 112 ST., OCT 16 - NOV 15 Drawings of the human form by daNelle. Info: 780-426-4180.

GREENSPACE PORTAL GALLERY, 9404 91ST ST., OCT 16 - NOV 6 Canvas, wood and glass work by Kit Muhl. Info: www.greenportalgallery.com.

JOSHUA'S JOURNEY ROYAL ALBERTA MUSEUM, 12845 102 AVE., OCT 25 - JAN 4 Visitors join Joshua Loper's first trail ride on the Chisholm Trail and experience the hardships, and joys of a true American Cowboy. Info: 780-453-9100.

LETHE SCOTT GALLERY, 10411 124 ST., NOV 1 - NOV 25 Featuring selected prints from three artists' books inspired by Dante's Purgatory and Divine Comedy. With text by Jonathan Hart, as well as design by Susan Colberg. Info: www.scottgallery.com.

MAHMOUD SUN AND MOON VISIONARIES GALLERY AND STUDIO, 12225 107 AVE., SEP 12 - OCT 31 Jason Carter explores the many adventures and characters duped by the trickster rabbit thru a series of carvings and carousels.

PICTOGRAPHS OF THE INFORMATION AGE: SURREALIST COLLAGES ORTONA GALLERY, 9722 102 ST., OCT 21 - NOV 6 Show times: Saturday and Sunday 12-5 p.m.

TERRA INCOGNITA: A SUITE OF DRAWINGS HARDCOURT HOUSE GALLERY, 3RD FLOOR, 10215 112 ST., OCT 16 - NOV 15 Mixed media drawings by Glova Mok. Info: 780-426-4180.

TEXTURES CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103 95 AVE., OCT 24 - NOV 5 Works by Sharon Lynn Williams, Sylvie Pinard, Normand Fontaine, Sharon Ruboljak, Deborah Leishan and Luc Joshi. Info: 780-461-3427.

THE TOTALITY OF ALL THINGS THAT EXIST MUDDY WATERS, 8711 111 ST., NOV 2 - NOV 30 Abstract paintings by Karolina Kowalska. Info: 780-660-1064.

UP THE CREEK ALBERTA CRAFT COUNCIL, 10186 106 ST., OCT 4 - DEC 20 Works by Brian McArthur and Darren J. Petersen. Info: www.albertacraft.ca, 780-488-6611 ext. 221.

URBAN ORGANIC ABSURDITY HARDCOURT HOUSE GALLERY, 3RD FLOOR, 10215 112 ST., OCT 16 - NOV 15 Ceramics and mixed-media by Stephanie Jonsson. Info: 780-426-4180.

WALK WITH THE ANGELS JEFF ALLEN GALLERY STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE., OCT 7 - OCT 30 Explore the unique fantasy of angels, the realism of the animal world and the beauty of floral life as seen through the eyes of Sherry Stewart. Info: 780-439-5807.

WILD THINGS VISUAL ARTS ALBERTA GALLERY, 10215 - 112 ST., OCT 16 - NOV 15 Solo exhibition of photographs by Robert Chelmick. Info: 780-421-1731.

WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., SEP 4 - NOV 2 With over 50 original works by painter and master printmaker Albrecht Durer.

DANCE

FALL BACK SALON SPECIAL #13 THE ARTERY, 9535 JASPER AVE., NOV 1 Short pieces from different artistic media following the theme of daylight savings time. Doors at 8 p.m.

THEATRE

BILLY TWINKLE: REQUIEM FOR A GOLDEN BOY CITADEL THEATRE, 9828 101 A AVE., OCT 18 - NOV 9 Ronnie Burkett's story of a middle-aged cruise ship puppeteer who dazzles audiences with his marionette riteclub act. Info: citadeltheatre.com.

DOUGH: THE POLITICS OF MARTHA STEWART VARSONA THEATRE, 10329 83 AVE., OCT 23 - NOV 9 Lindsay

Burns' one-woman show about nine characters' pursuit of perfection. Starring Coralie Cairns.

THE FLYING DUTCHMAN JUBILEE AUDITORIUM, 11455 87 AVE., OCT 30 Edmonton Opera opens its 45th season with a haunting and vivid production of Wagner's tale of a wanderer condemned to the helm of his ghost ship till eternity. Info: www.edmontonopera.com.

THE FORBIDDEN PHOENIX CITADEL THEATRE, 9828 101 A AVE., OCT 25 - NOV 9 Marty Chan's play about the Chinese-Canadian experience.

GOD'S MIDDLE NAME THE ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT, OCT 30 A two-person show about a mother raising an autistic child by Jennifer Overton. Doors at 8 p.m. Info: www.ardentheatre.com.

HALLOWEEN THEATRESPORTS VARSONA THEATRE, 10329 83 AVE., OCT 31 Improv comedy. Doors at 11 p.m./\$10 at the door. Discount for audience members in costume. Info: 780-433-3399.

LARGO DESOLATO TIMMS CENTRE FOR THE ARTS, 87 AVE. & 112 ST., OCT 30 - NOV 8 A story of life in a post-9/11 regime by Václav Havel. Shows at 7:30 p.m.

PALACE OF THE END ROXY THEATRE, 10708 124 ST., OCT 30 - NOV 16 Judith Thompson's tale of three real-life figures of the Iraq War.

REMEMBRANCE/SHAKESPEARE'S WOMEN JOHN L. HAAR THEATRE, 10045-156 ST., OCT 29 - NOV 2 The MacEwan theatre lab season fall double bill. Tickets available through Tix on the Square at 780-420-1757 or visit www.tixonthesquare.ca.

URBAN TALES: CREEPS NIGHT THIRD SPACE, 11516 109 ST., OCT 31 - NOV 1 Michael Mitchell's Halloween special about four women losing their minds in an isolated cabin. Where's Charley? John L. Haar Theatre, 10045 156 St., Oct 24 - Nov 1 Musical comedy. Tickets available through Tix on the Square at 780-420-1757.



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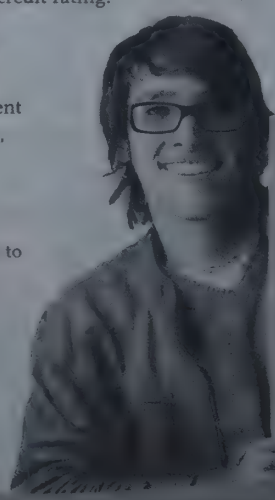
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That's Cruise To Me



MY MESSY BEDROOM JOSEY VOGELS

**THE CHANCES OF A BARROOM
PICKUP RESULTING IN LOVE
ARE NEARLY NIL, BUT WE KEEP
SLUTTING AROUND ANYWAY**

"At the beginning of the night I separate them into the 'Yes, baby, you're the one' category right through to 'Absolutely no way.' Of course, these categories shift as the evening progresses. By last call, you just want someone to agree you're there." —Ye Olde Book of Barstool Philosophy by B.A. Slut

Actually, the quote's from a gay buddy of mine. Poignant, isn't it?

American biologist Timothy Perper has spent thousands of hours in bars both gay and straight, researching the fine craft of cruising. In biology lingo, he calls it the "mating ritual." (Kinda lends the whole practice a certain legitimacy, don't you think?) His description is almost poetic; he refers to it as a dance, with calculated, well-choreographed moves. You leer at me, I leer back. You move in on me, I continue flirting or I tell you to get a life. Pure art.

Perper started his research by comparing our pathetic behaviour with that of animals. But he doesn't necessarily buy today's other fashionable argument that we do this out of duty, as some instinctual way of maintaining our species. (Great excuse, though, huh? "I have to go out slutting, the human race is counting on me.") For one, Perper points out, if reproduction were the main concern, how do you explain the heavy cruising that goes on in gay bars?

No, Perper figures, we modern folk are so uprooted and scattered about, we're simply desperate to have some kind of human interaction. In other words, never mind the futile search for this intangible thing we call romantic love; people just wanna get laid.

Now, having spent thousands of hours in bars participating in the mating ritual, I have to say, most of the behaviour I've seen out there would probably leave most animals scratching their heads and heading back to the jungle, where it's safe. For one thing, they don't serve alcohol in the jungle. Booze fuels the human mating ritual. Picking people up stone cold sober is definitely not in our nature.

No, meaningful is not what most people are after when they're cruising. "I'm not searching for Prince Charming; I'm just looking for someone half-decent who's worth dating," was the sentiment offered by one cruisaholic friend. Fair enough. I mean, what are the chances that "the one" just happens to be the guy who groped you as you squeezed through the crowd on your way to get a drink?

Of course, we all know that actually ending up in a relationship as a result of a bar encounter is a long shot. I think the probability rates are up there with winning *Canadian Idol*. As the old saying goes, "Every relationship that starts in a bar ends in a bar." The most a bar hook-up is usually good for is a little ego boost, some proof that you've still got it, or some insight into what you need to get it. If you're lucky, or simply strategically positioned at the bar, you may land yourself some interactive tongue-diving — and, if you're really lucky, the grand prize: some bad sex at the end of the evening.

Tony (not his real name) offered me the results of his own studies of cruising, gathered from three years of research as a bartender in a popular downtown Toronto heterosexual meat market. "Because of the environment, you don't have to be extra-cautious about what you do. You don't have to be real clever, even be a good flirt." Yes, it's true: bar cruising has its own special language.

Lecherous Drunk Guy: "So, where you from?"

Me: "Uhhh ... outer space."

LDG: "Oh wow! Can I have your phone number?"

Yeah, I see what you mean, Tony. I suppose we could save ourselves all this grief and just line up every one in the bar and pair them off; it's probably about as meaningful and more efficient. But then we'd be denying ourselves that wonderful challenge: the thrill of victory, the agony of defeat. And something to do on Saturday night.

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SAVAGE LOVE DAN SAVAGE

IS IT TOO MUCH TO ASK MY JUST-MOVED-IN BOYFRIEND TO PEE IN THE TOILET INSTEAD OF AN EMPTY SPRITE BOTTLE BY THE BED?

My boyfriend recently moved in with me – the first straight guy I've ever shared an apartment with. I'm very clean and take great pride in my apartment. However, since he moved in, I've tried to be mindful of the fact that there will be certain things I'll need to adjust to.

Still, I think it's important to learn with after oneself, so when I found an empty litre-sized Sprite bottle among half-unpacked boxes, I figured I'd leave it there and let him pick it up along with his other trash in our bedroom. The surprise came a couple of days later when I noticed that not only was the bottle still in our room, but it was full. Was it a new bottle of Sprite? Why wasn't it in the fridge? I opened the bottle and caught a whiff not of Sprite, but of piss.

WTF?

I'm a heavy sleeper, so I guess I don't hear him pee into a plastic litre-bottle in the middle of the night. I've already mentioned not leaving dirty dishes around, making sure to use coasters, etc., and I'm beginning to feel like a nag. But isn't this crossing the line?

Pretty Insulted Seeking Solution

It doesn't cross any lines of mine, PISS, but it clearly crosses a line of yours.

And you know what else probably crosses a line for you? Peeing in the tub – and I can guarantee you, PISS, that any man too lazy to walk to the toilet in the middle of the night is, without a doubt, too lazy to get out of the tub if he realizes he needs to piss after he's stepped into the shower.

Just sayin'.

So what do you do? Well, you cut him a deal. You promise to stop nagging about the little things – dirty dishes here and there, inconsistent use of coasters – in exchange for his solemn promise not to piss in bottles or bathtubs. If your boyfriend is smart, he'll take the deal and stop pissing in bottles and bath – well, he'll stop pissing in bottles anyway, since it'll be easy for you to bust him

on that. Pissing in the shower, on the other hand....

Is there a word for the act of filling a woman's vaginal canal (appropriately lubed, of course) with latex, waiting until it hardens, pulling it out, strapping it on, and then fucking someone up the ass with it? If not, I would like to propose "channelling." My girlfriend prefers "verting," but whatever you call it, it sounds like fun. I know there's a host of kits supporting the penile "plaster caster" hobbyist, but I haven't seen the feminine equivalent advertised anywhere.

Congenital Invert

You're free to spend your free time dreaming up wild and crazy hypothetical sex acts and scenarios, CI, and christening them, if that floats your boat. But the world will little note, nor long remember, the names you come up with for your long list of impossible and/or improbable sex acts. For a term to stick – pegging, GGG, santorum – it has to describe or define an act, an attitude, or a substance that is regularly engaged in, assumed, or wiped up by a critical mass of sexually active people. And there just aren't enough willing women or interested men out there, CI, to bring a term for vaginal-canal-as-dildo-mould into popular use.

But in case I'm wrong, I don't think "channelling" or "verting" quite captures it. If vaginal-cast dildos catch on, CI, I believe the act should be known as "Rachel Whitereading."

I am a 20-year-old straight female

dating the boy of my dreams. The only problem is that the sex is awful! His dick doesn't get hard half the time, he doesn't like blowjobs, and he never seems to enjoy anything I do to him. The only thing he doesn't have a problem with is penetrating me from behind, or "doggystyle."

I've asked him once or twice if he might like men, but he never gives me a straight answer and I can't shake the feeling that he might be gay. He says that he never has a problem coming or getting hard when he is masturbating. I am his first relationship. Could he be gay or is he just insecure?

Real Confused

When I was a 20-year-old gay male, RC, the "boy of my dreams" was a lot of things – soft and pink as a nursery, for starters – but insecure, inept, and incommunicative? Those weren't the traits I dreamed about, RC, and they're traits that should disqualify a guy from boy-of-dreams status.

As to the matter of his sexuality, RC, there's no way for me to know for sure if your boyfriend's a fag, short of fucking his ass. (And even then I couldn't tell you for sure – I mean, what if he cried the whole time?) But a guy enjoying doggystyle sex with girls is no more evidence of latent homosexuality than a gay man's preference for face-to-face anal is evidence of latent heterosexuality. (And, yes, face-to-face is usually how it's done, people.)

But gay or straight, it doesn't sound

like this boy is the right boy for you. Dream another dream, RC.

How long will come keep? Even when my boyfriend blue-pills it and works my hole for a few hours, by the time I push it out there's hardly enough for one gulp – to say nothing of filling a champagne flute. As hot as it sounds, I'm not going to invite 10 of our closest friends to dump loads in me. I figure my boyfriend and I could freeze our loads, push them up my butt, and he can churn them as he works my hole. But can come go bad? I'd rather not ask my doctor.

P.S. We've been together for five years and stopped using condoms four years ago after testing. No risk of the pest.

Desperately Seeking Semen

Gross-out letters from teenage straight and/or closeted boys pretending to be disgusting fags don't usually include information about testing and the length of the relationship, which leads me to believe that you might actually be disgusting fags. So I will answer your disgusting question:

You and your boyfriend will gulp down load after load – or sip 'em out of champagne flutes – after you've pushed them back out

of your ass, DSS. Do you really think that frozen-and-then-defrosted come, even if it's gone "bad," is going to be any worse than the slop you're already putting in your mouths?

In a recent column, you asked people to donate money to anyone running against Stephen Harper.

Perhaps this is simply out of ignorance, but what do you have against Harper? He's led our country through a great period of prosperity and put us back on track to actually pay down our government's foreign debt in the next few years. As far as I know, there've been no moves to forbid gay marriage in Canada, and there is no (as far as I know) governmental oppression of homosexuality.

Canadian Chris

I am not a single-issue voter, CC – or, perhaps I should say, a single-issue meddler, as I'm an American citizen. I don't like Harper on climate change, women's rights, marijuana reform, etc., and I don't like him on principle.

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PARTSPERSON REQUIRED. Automotive, industrial, agriculture, oilfield experience an asset. Motivated, hard working team player. Salary commensurate with experience. Benefits. Fax Grant 780-842-5944. Email: grant.mills@bumpier.ca.

PETROLEUM-AGRO Co-op. The Central Alberta Co-op is currently recruiting a Petroleum-AGRO Manager for their location in Innisfail, Alberta. Successful candidates must have a strong background in Agriculture and Petroleum with a minimum of five years retail management experience. This position will involve the day to day operations of our Agro and Petroleum/Cadlock department. The Central Alberta Co-op operates retail locations in the Towns of Innisfail and Spruce View, including the Co-op Mall in Innisfail, with retail sales of over \$0 million. We offer an excellent salary & benefits package, relocation assistance, along with opportunity for career advancement in Western Canada. We are pleased to offer successful candidate a \$1000 signing bonus. If you are interested in starting a career with the Co-op Retailing System, please forward resume stating qualifications and salary expectations to: Cory Marshall, Agro/Petroleum Division Manager, Central Alberta Co-op Ltd., 4303 - 50 St., Innisfail, AB, T4G 1B6. Email: cmarsall@innisfail-co-op.com. We thank all applicants for their interest. Only those candidates selected for an interview will be contacted.

PLUMBER/HV Technician. High Prairie School Division seeks a Journeyman Plumber/Technician with a broad range of experience in all aspects of these trades. For complete details see www.hpsd48.ab.ca under employment or email: hpsd48@hpsd48.ab.ca or phone 780-523-4558 to have details faxed.

SALES MANAGER required for your area. Earn up to \$100,000/year. Salary, commission, car allowance. Must have direct selling experience. Leads provided. Traveling required. Submit resume to: Personnel Manager, The Water Clinic, 5547 Street East, Saskatoon, SK, Canada, S7K 0X4. Fax 306-242-1223. Email: mike@the-waterclinic.com.

TIRED OF FLIPPING burgers at midnight? Explore over 50 trades. Gain entry-level skills in 12 week work placement in trade of choice. Cooperative Trades Orientation program. NAIT's Fairview Campus. Phone 1-888-999-7882, www.nait.ca.

THE GROCERY PEOPLE Ltd (TGP) is a growing wholesale/retail organization, which provides goods and services to a large independent grocery and food service industry. We are currently recruiting for the following position: St. Paul, Alberta: Store Manager. Our Cash & Carry serves both retail food customers and Food Service accounts in St. Paul and the surrounding area. As Store Manager, you must assume full responsibility for all aspects of the business, including merchandising, expense control and human resources management. The successful candidate will be responsible for servicing established accounts and actively pursuing new customers in the

1500. Help Wanted — Alta.

area. Applicants must have a proven track record in Food Service sales. The management of food service product lines is required and familiarity with meat and/or center of the plate items is an asset. This position maintains a high volume, demanding workload, which requires superior skills in communication, leadership, organization and delegation. TGP offers a competitive compensation and health benefits package, which includes a pension plan, as well as the opportunity for personal and professional development. If you have the experience, skills and ability to succeed in this position, please send a resume, stating salary expectations to: Human Resources, The Grocery People Ltd., 14505 Yellowhead Trail, Edmonton, AB, T5L 3C4. Fax 780-447-5781. Email: humanresources@tgp.ca. We thank all applicants for applying, however, only those selected for an interview will be contacted.

TWO BEDROOM, furnished house and a job. A job and a place to live! Bradenbury Bar & Grill has both. Call Glen or Laura 306-696-2220.

1600. Volunteers Wanted

2009 Jingle Bell Run for Arthritis needs volunteers for November 23rd. Contact Melinda McGill: mcmgill@at.arthritis.ca.

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed individuals (not currently taking antidepressants) for various studies. Reimbursements of expenses provided. Call 407-3321 (depressed only), 407-3906 (healthy or depressed), or 407-3775 (healthy or depressed), including pregnant and just delivered for more information.

DO YOU LIKE TO VOLUNTEER? Kiwanis Club of Edmonton Young Professionals seeking new members! Meet new people while making a difference in your community! Get involved! E-mail: kup@edmonton.kiwanis.org for more info, or call All at 780-452-1696.

Help to broadcast news nationally for the blind and print-disabled? Email: edmonton@voiceprintcanada.com or call 780-451-8331

Love your job? Share it with a ktd/ Volunteer! www.janorahberta.org or call 780-428-1421

P.A.L.S Project Adult Literacy Society needs volunteers! Work with adult students in the Literacy Program. Training, materials, and supplies provided. Call (780) 424-5514

1700. Employment Wanted

CAREGIVERS/NANNIES with 7 years training and/or one year experience are looking for live-in employment with elderly, disabled or families needing child care. 780-709-0005.

2005. Artist to Artist

Actors are needed for a serious fantasy, new two act play about homeless bottle pickers "The Invisible People", performing in mid Feb 2009, directed by Jay Smith 780-455-3828. PS: Phone.

ADFA Edmonton Region invites entries for Stage Struck One-Act Play Festival, March 6/7.

Waterford Playhouse Previously produced or new works, 10-30 minutes. Deadline November 30. Details/registration, Mary-Ellen Perley, 780-481-3716 or mperley@shaw.ca

Calling Artists For Showcasing Opportunity! Feature and sell your work from our busy lounge at www.edmontonjamspace.com. No less, 80-120 Days. Contact info@edmontonjamspace.com or 780-288-7726

Harcourt House Arts Centre is currently hiring female and male models for life drawing and sculpture classes. No experience necessary, training will be provided. Call 780.426.4180 for more information.

2005. Artist to Artist

Local Rock Band Looking For Jam Space! If you have a jam space available, or are willing to share yours with us and split the expenses, please contact Shane at 780-904-7625 or Shane@LivingJillson.com. Thanks!

Looking for guitarist for recording project. Influences: NIN, RZ, Skinny Puppy, Crust. Ministry and Shogun. Leave Message for BDC (780) 952-2688.

Open casting call. Looking for males/females ages 18-45 for 5 to 10 minute films. NAIT HP Centre in Rm W115. Any questions? Call 264-0099 or email: andrewjaski@gmail.com

The Alberta Student Film Festival has opened, and is calling for submissions. Submit your film to www.asfilmfest.ca or contact us at asfilmfest@gmail.com

2010. Musicians Available

Bass player, very experienced, seeking working progressive band. Please respond to Edmonton.bass@gmail.com to contact.

Female singer looking for a band. I enjoy all genres except jazz and metal. My voice lends itself to soul, R&B, blues, etc. I am an open, but am willing to try almost anything once! (Have competed in several singing competitions including Country Vocal Spotlight, making it to the semi-finals) Email: c.desrues@tel.com, PH: 780-454-0968.

Guitarist available for a hard rock band. Please contact: RATMAN.PATMAN.AVENGEDsevenfold.Shawn@4663950

Live band "3 in the Wind" looking for Christmas parties etc. for 2009/2010. Quality 3 piece band top 40/country rock to C&R and ZZ Top. Great band/great price. Phone TK Enterprises 780-966-7394

Local country/rock band with immediate openings for all types of bookings. Current booking New Year's Eve, contact John at www.killerocoboy.com or 913-7327

2020. Musicians Wanted

2 piece indie folk rock requires percussionist. Call Jake @ 235-0821

3 piece rock band looking for 30+ male vocalist/rhythm guitar. Contact 477-3708

Cover rock band seeking guitar player to put together set lists to gig. Call 780-271-7378

Experimental "TAKING MEDICATION" is holding auditions for a singer/instrumentalist. Derrick @ 780.935.2535 or bassdeed@hotmail.com

1Funk/Groove machine seeks charismatic lead singer. Call Dan @ 780.905.5191

GottaGrooveGrangeBand wants you to come and rock the blues. Jamm with more to come PH 780 436-1127

One and two man cover band needed for Whyte Ave hot spot. Contact Jeremy at 780-660-7719

Gray Area Productions is seeking tribute performers for a unique event. Call for details. Call for information: 466-5513.

Looking for a lead singer - male or female, bassist and lead guitar to join a fantastic Canadian Artist Band. Playing clubs, corporate and casino gigs in the Edmonton area. We are a six piece group with excellent talent and professional equipment! Ability to play an instrument is an asset but not required for lead singer. Vocals are an asset for bassist or lead guitar. If you are interested please call 780-651-3866.

Looking for keyboard player, trumpet/sax/trumpet player, lead guitar, and guitar back up singer. Between ages 18-25. Practice at least 2x a week in St Albert. Gigs and lots of fun! 618479 or 297 1773.

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email:dennisc@billingsgate.com f. 439-0099

2020. Musicians Wanted

Looking for keyboard player, trumpet/sax/brass player, lead guitar, and back up singer. Between ages 16-25. Practice at least 2x a week in St. Albert. Gigs and lots of fun! 6516479 or 2917773.

Mature drummer and singer/guitarist seeking committed bass player for modern rock power trio. Call 780-288-3445

Professional singer frontman for a professional hard metal rock band. For auditions call: 995-6660

Rhythm guitar player needed. Ideal for retired or semi-retired individuals. Need someone part time to play duos at hospitals and retirement homes. Within an hour north of Edmonton. Gas expenses guaranteed. Remittance is negotiable.

Also looking for someone who knows how to operate "Garage Band" on a MAC computer. Will pay to teach me. Pls Call Bob at 780-398-2150.

Rum Bros/show band looking for a "roadie". Set up/takedown, followspot, drive truck etc Perfect pt job, most gigs are in town. Must be 25+ and in good condition. Clean dl, and very reliable. Pays between \$300-\$500 per gig. Experience is great but we will train the right guy. Contact Rahmack @ axemusic.com Your chance to be part of a working band.

Singer and Bassist needed for original heavy project. Serious inquiries only. Contact Aaron at (780) 474-7076

Wanted: Bass player/singer and drummer for metal band. Must be hard, heavy and fast. Influences: Black Label Society, Exodus, Overkill, Testament, Anthrax, Suicidal Tendencies! Call Critter @ 780-434-8349 LEAVE MESSAGE!

Songwriter for hire. For singers who just want to sing, and don't play any particular instrument. For Bands who are in a rut and want something new but are frustrated with the songs that they're working on. Check out www.myspace.com/wyntermymt for samples. E-mail: Wyntermymt@hotmail.com or call Steph at 780-716-3913

Stop & Shop is November 13-15 at the Transalta Arts Bazaar. Stop & Shop is a cool, funky, vibrant event that embraces the art of handcrafted goods! But with any great event we need great entertainment! Stop & Shop is looking for musicians, duets, small bands of any flavor and genre! Is this how you spell it! to perform on our main stage. Great promotion, tons of fun, opportunity for CD sales? Please contact Ally (780) 913-2101

2040. Music Instruction

FREE TRIAL GUITAR LESSON with (Mr) Ma Fletcher. Private Lessons in centre of city. Study with a teacher who really cares. very experienced with adults or children. Beginner to advanced. Day, evening, or Saturday afternoon. Over 3,000 students and 1,000 contacts. Call 780-426-4155 www.mafletcher.com

2070. Studio/Rehearsal Space

New rehearsal studio open. Pro equipment. See why we're the best in town. Visit www.edmontonjampspace.com or call 780-288-7726

2150. Acting

Bullet Productions needs actors with good improv skills for ongoing plays. Good pay, no rehearsal fees and lots of fun. Contact Darcy @ 780-203-1712

2200. Massage Therapy

Chinese traditional body and feet deep tissue massage by registered massage therapist. 443-6221. 11639-97 St.

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Heidi 1-780-632-3515 (Vegreville) 1-780-868-6139 (Edmonton)

Mobile Spa & In Call Bodywork Therapy (L.C. & Bonded, 20 yrs. exp., Oliver area) for relaxation and rejuvenation. Target your stress, aches, poor circulation, toxins and fatigue with aroma-steam, shower, massage, and talk therapy. 428-1965 or 820-1965. By appt.

SWEDISH - CALIFORNIAN Massage. 20+ years experience. Old Strathcona. Also evenings and weekends. Strictly non sexual. Almasa 780-405-8765.

Transformational Massage, Tantra Massage, Sexological Bodywork, Health Coach with a 20 year experienced licensed therapist. Janet Lee 780-633-6623 www.secretsofantanum.com

3010. Auctions

MEIER GUN AUCTION, Sat., Nov. 1, 11 a.m., 6016 - 72A Ave., Edmonton. Selling prohibited (all classes), Restricted (hand guns) and Non-Restricted (long guns). Call Meier Auction to consign: 780-440-1860.

THINKING AUCTION! Guarantee your results with Ritchie Bros. Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-941-4494 or rauction.com.

A FREE Telephone Service - Get your first month free. Bad credit, don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today. Toll free 1-866-884-7464.

3210. Misc. For Sale

AFFORDABLE PHONE Reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6399, www.tembo.ca

NEW LOADED Computer Only \$29.99/month! Everyone's Approved. MDG Desktop right to your doorstep from only \$29.99/month. Intel Processor, 2 GB RAM, 500 GB HD, 22" LCD Flat Panel, Windows Vista and loads of software, or 15.4" Notebook In-House financing. (*Call for conditions) 1-800-236-2504.

SAWMILLS FROM only \$3,495.00 - Convert your logs to valuable lumber with your own Norwood portable band sawmill. Log skidders also available. www.norwoodsaawmills.ca/400T - Free Information 1-800-566-8899 ext. 4000T.

TORONTO MAPLE Leaf Tickets. November 13 game against the Edmonton Oilers. Tickets, dinner and courier delivery included. These tickets are for fans in rural Alberta/NWT only. From \$199. each. Call Dash Tours at 1-800-265-0000.

3240. Travel/Trade

ALL INCLUSIVE PACKAGES. Book online at www.canadatravels.com and save more on your vacations. Use code NCAT4327 for discount or call us toll free at 1-800-563-5722.

PALM SPRINGS - Rancho Las Palmas C.C. 2 + 3 bedroom condos, winter rental, sales, golf & tennis. 1-780-668-3535 or email: jackmac777@verizon.net or visit www.jmccartirealtors.com.

SKI & STAY at Sun Peaks Resort BCI Vacation rentals, new condos & chalets. Kitchen, fireplace, hot tubs, slope-side locations. New! Waitlist! flights! 1-800-811-4588; www.BearCountry.ca.

TIMESHARE FORECLOSURES - Save 50-80% off retail Best Resorts & Seasons! Throughout Canada, U.S., Caribbean and more! Call for free catalogue to-day! 1-800-731-8046; www.holidaygroup.com/sc.

3315. Building Supplies

ALLIED STEEL BUILDINGS on Sale Now! Huge Savings, shipped direct with fast Free Delivery and Complete w/ Stamped & Certified Canada Drawing! Current Buildings Available: 40X40, 70X140, and 100X180. Call NOW! 887-201-3869. Other size may be available at time of call.

3400. Pets & Supplies

AM COCKER SPANIEL, CKC registered males, 18 month black/white/tan, 10 month black/white/tan, 4 month red and white. Vaccinated, microchipped, neutered. Phone 780-753-6711. Hayter, Alberta.

4310. Grain/Food/Hay

\$38.95 HOME phone service. Reconnect your home phone! No one refused - \$38.95 monthly - \$18.95 one time activation - \$18.95 unlimited long distance. Call Choice Tel now! 1-888-333-1405; www.choice-tel.ca

MEMORY FOAM orthopedic mattresses. NASA technology. Retail \$1,500. Limited special queen \$449. All sizes available. Call or visit: Health Rest Warehouse, 10821 - 182 St., Edmonton. Call 1-888-420-7378.

5003. Real Estate Misc.

1287 SQUARE FOOT Modular. Delivered for just \$139,000. Come and see us at the Dodge City Trade Show during Canadian Finals Road. Sunshine Homes, 1-877-887-2254.

\$5000 CASH back on new homes. Not many 2008's left. 5 weeks order to delivery. Modline Canada and Best Buy Homes. 1-877-396-5554.

HARVEST SALE-ABRATON! Farmer Appreciation Sale - Bring in this ad and proof of agricultural association and save \$555. Call 1-800-689-6953 Economy Homes & Cottages; www.econocottages.com.

NEED CASH? Home loans to 100% LTV. Refinance, pay debt, or you decide. Free appraisals. Apply by phone 1-877-568-0929 or online www.homefinaansalberta.com. Alberta Homes Loans.

RIVER CREST HOMES - Manufactured and modular homes competitively priced. 8 week delivery on your home including options. Standard features: Cathedral ceilings, 12' eaves, 3 appliances, 403-347-0471.

THE LEAVES are falling and so are the prices. 20 wide, 3 bedroom, 2 bath \$103,500. 16 wide, 3 bedroom, 2 bath \$84,900. Call Pleasant Homes to order today! 1-866-982-0238 or 780-939-3584. Sale ends October 31/08.

WIN A \$269,900, WINALTA Home in Stony Plain's "Jutland Ridge" or Sylvan Lake's "Light-house Pointe"! Visit these communities or see Sales Centre in Acheson to enter. For more information go to www.winaltainc.com and click on "homes".

WINALTA GIVES BACK \$2500. Factory-direct pricing on all in-stock models Plus receive \$2500 cash back! All 2008 showhomes, RTVs, single wifes and modulars must go! Contact Winalta Homes for more information 780-960-2112 or visit us at www.winaltainc.com.

5155. Shared Accommodations

Male willing to share sunny, furnished apartment with 20-30 year old single female. Must be open-minded, single, no pets. Must have references. No damage deposit. 780-299-9547 for James. Reasonable rent.

5620. Office Space

Cabinetry shop turnkey. Newer European equipment included. 1300 square feet. Shop close to city centre. 477-2311

Small character **CLASSROOM** space available, 10-20 people (weekly or daily). Call (780)477-2311

6100. Cars

#1 IN CREDIT Rebuilding. Need a car, truck van or SUV? Auto credit fast. Bad credit? No credit! Bankrupt? Repossession! No problem. Call today and drive away. Call Stephanie 1-877-792-0599. Free delivery anywhere www.autocreditfast.ca.

BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. Call 1-866-476-1938. Cavalcade Auto Acceptance Corp., serving Alberta for 16 years.

DREAMCATCHER FINANCING. Buckle up today! You work, you drive! "0" down! O.A.C. free delivery to BC & Alberta. Apply online: www.DreamCatcher-loans.com, 24/7, 1-800-910-6402.

THOSE COMPUTER GAMES paid off - You've got great eye-hand coordination. Consider a career as a Welder. 16 week pre-employment welder program lets you challenge 1st year apprenticeship exam. 4 week work placement. NAIT Grande Prairie, Alberta. January/09. 1-888-999-7882; www.nait.ca.

6400. Recreational Vehicles

CASH FOR USED RV'S 2002 or newer only. Most models needed now! Call 403-346-1130 or 1-800-267-8253. Woody's RV World, Red Deer.

CASH FOR USED RV'S 2002 or newer only. Most models needed now! Call 403-240-1212 or 1-800-531-4695. Woody's RV World, Calgary West.

RVERS Save \$ on gas. Fully serviced titled lots within 15 minutes Calgary. From \$49,245. 1-888-913-2114. Countrylawn/countrylawn.com RV or park model. Don'taRony, 11 a.m. - 6 p.m. 403-995-4270.

7205. Psychic

LOVE! Money! Life! #1 Psychic 1-877-478-4410. Credit cards/debit \$3.09/minute. 15+ 1-900-783-3800; www.mysticalconnections.ca.

7245. Misc. Services

\$500. LOAN Service, by phone, no credit refused. Quick and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1650.

A **CRIMINAL RECORD?** We'll clear it! Don't be misled by others, we'll get you what you really need. Lowest price, guaranteed pardon/waivers. Toll free 1-800-507-8043; www.pardon-granted.ca.

CLEAN DRIVING RECORD? Grey Power could save you up to \$400 on your car insurance. Call 1-888-623-5050 for a quote. Open weekends.

CRIMINAL RECORD? Why be embarrassed or fearful? Canadian criminal pardon/VA travel waiver. Uncontested low cost divorce? Debt recovery? Alberta small court claims. Payout \$25,000. 1-800-347-2540.

GET BACK on track! Bad credit? Bills? Unemployed? Need money? We lend it! You own your home - you qualify. www.pioneerwest.com. BBB member. 1-888-822-0288.

UNCONTESTED DIVORCES and Legal Separation Agreements. Why pay more? Check out our low prices at www.canadianlegal.org. Voted #1 Paralegal - CGA Awards. 20+ years experience. Free consultation. 1-800-320-2477.

WHAT'S A HIGH dollar career, suitable for women and men with clean work and daytime hours? Answer: Machinist. 16 week pre-employment Machinist program. NAIT, Grande Prairie, Alberta. Challenge 1st year apprenticeship exam. 4 week work placement. 1-888-999-7882; www.nait.ca.

9005. Personals

ARE YOU LOSING a loved one to substance abuse? Our program has the highest success rate. Help is only one phone call away! 1-877-782-7409, www.nar-conan.ca.

DATING SERVICE. Long-term/short-term relationships, free calls! 1-866-512-8367. Exchange voice messages, voice mailboxes 1-866-573-0914. Live adult casual conversations - 1 on 1 - 1-866-522-7131. Meet on 1-866-512-8363 (18+).

Male willing to share sunny furnished apartment with 20-30 year old single female. Must be open-minded, single, no pets. Must have references. No damage deposit. 780-299-9547 for James. Reasonable rent.

9200. Female Escorts

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9200. Female Escorts

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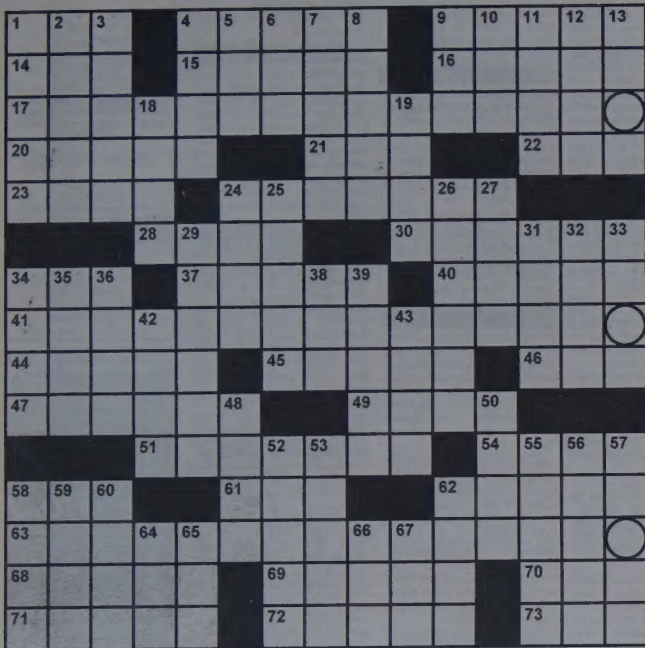
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 HELL PUPPYPOWER
 EASE TISLE SHOVE
 WRAY NESS YOKED
 SOLUTION TO LAST WEEK'S PUZZLE

EARLY AND OFTEN

AN ELECTION SELECTION

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Broadband Internet alternative
- 4 Words after "spring" or "take"
- 9 "Blue Ribbon" beer
- 14 Kwik-E-Mart proprietor
- 15 ___ loading (marathon runner's strategy)
- 16 Kona greeting
- 17 LINE 1
- 20 Chips, elsewhere
- 21 Piercing site
- 22 "Ball ___" ("South Pacific" song)
- 23 Weird Al's Star Wars parody of a Kinks song
- 24 What to do in one of the three circled squares
- 28 Exhibit
- 30 Like WWE wrestler Umaga, by birth
- 34 Defunct space station
- 37 Egg-shaped
- 40 "Fiddler on the Roof" character
- 41 LINE 2
- 44 Mild cigar
- 45 Video game plumber
- 46 They appear before U
- 47 Kawasaki competitor
- 49 Traveler's stops
- 51 How to decide which one of the three circled squares to fill in
- 54 "Moby-Dick" captain
- 58 Scatter seed
- 61 DJ's dad, on "Roseanne"
- 62 University of Maine town
- 63 LINE 3
- 68 Frozen food or cereal, e.g.
- 69 2008 Olympics protesters
- 70 Funny or ___ (humor website)
- 71 Fout (up)
- 72 Kind of question with a 50-50 answer
- 73 ___ Blues (song written by John

DOWN

- 1 Bugs' pal/antagonist
- 2 Former veep Agnew
- 3 Shocking, like tabloid news
- 4 Takes to the stage
- 5 Fond du ___ Wisconsin
- 6 The end of an ___
- 7 "Lit" comic strip character
- 8 George Eastman's camera company
- 9 ___ Thai
- 10 Chicken ___ king
- 11 This and that
- 12 Stadium to be replaced by Citi Field in 2009
- 13 What's seen when ice skater Babilonia hails a cab
- 18 Of which there are way more than seven in the world
- 19 Some nest eggs
- 24 Step in a chess game
- 25 "If man makes himself ___ he must not complain when he is trodden on" (Immanuel Kant)
- 26 With "The," magazine described as "the flagship of the left"
- 27 "Uncanny" superhero team
- 29 Laugh from the Green Giant
- 31 Finito
- 32 Affirmative votes
- 33 ___ earnings (phrase used when comparing a current and upcoming paycheck)
- 34 Cruise's "Magnolia" costar
- 35 "Lost ___ Mancha" (2002 documentary)
- 36 Wander around
- 38 Food Network's "Barefoot Contessa" host Garten
- 39 Greek architectural column style

Tom the DANCING Bug

by Ruben Bolling

INVESTIGATION INTO ANTI-AMERICAN ELEMENTS IN U.S. GOVERNMENT

ANTI-AMERICAN ACTIVITY: Barack Obama's proposal to raise the tax rate on the top income bracket from 35% to 39% — a shamelessly Socialist redistribution of wealth.

SUMMARY OF RESULTS: Shockingly, we found that many commies, pinkos and subversives with ideas far more radical even than Obama's had already infiltrated the highest reaches of American government and political philosophy.



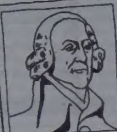
BILL "HAMMER AND SICKLE" CLINTON
Under Clinton's evil anti-American reign, the tax rate on the top bracket was the same 39% Obama is proposing, and

America suffered through the longest economic expansion in its history.

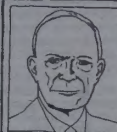


RICHARD "THE RED" NIXON
Top tax bracket under Nixon's spread-the-wealth regime: 70%. There was a certain commie-hunter congressman from

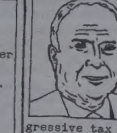
California in the 1950s who would have liked to have gotten his hands on this pinko.



ADAM SMITH
Wrote that it's reasonable for the wealthy to pay taxes at a higher rate than the poor. We were very surprised to find out that the founder of capitalism, who died 28 years before Karl Marx was born, was a dirty, stinking commie.



DWIGHT "BOLSHEVIA" EISENHOWER
Makes Obama look like Gorton Gekko. Under his presidency (with a Republican congress), the U.S. had a 91% top tax rate. Welcome to the collective, Ike.



JOHN MCCAIN
In 2001, voted against lowering the top tax rate from 39% to Bush's proposed 35%. "Comrade" McCain defended the progressive tax system, denying that it's Socialism: "When you reach a certain level of comfort, there's nothing wrong with paying somewhat more."

CONCLUSION: Suspect many more Americans believe in this commie so-called "progressive tax system."

RECOMMENDATION: Domestic spying, enhanced interrogations, purges, re-education gulags -- to root out such radicals and undesirables. These measures must be taken to ensure pro-American values in the motherland.

RED MEAT

slapped-on crap impasto

from the secret files of MAX CANNON

Say there, Karen...why aren't you playing in your new tree house?



We had to bug spray it. It was crawling with spiders.

Really? That's horrifying. Sounds like your tree house is cursed. You probably offended the forest gods.



There ain't no such thing.

And that's exactly what you said when my old tree house got infested with deer ticks and lice. I think you did it, Mikhael Dan!



Hey, now. Don't make the forest gods drive over to the bait shop for leeches.

- 66 Baby doctors: abbr.
- 67 What brave people use to fill in crosswords

8 BIT FUNNIES

FIDDLE-SHIT!
CHECK OUT THE
SWEET YAMS ON
THAT ONE!!!



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IF THEY HAVE A
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INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5j

Acrobats wait to be called into action during a rehearsal of *The Forbidden Phoenix* at The Citadel.
PHOTO BY IAN JACKSON



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FIRST PERSON • EDMONTON STORIES • BY JEFF HOLUBITSKY | 63 words

"We Have An Appointment To See Patch Adams"

THE CHIEF SAID THE DOCTOR WAS TAKING IN A SWEAT CEREMONY

Speeding down an unmarked gravel road on the Saddle Lake First Nations reserve east of Edmonton one glorious June day in 2003, I really didn't know what to expect.

With *Edmonton Journal* photographer Ed Kaiser behind the wheel of his Volvo, I was getting worried that our promise to produce a story about famed doctor Patch Adams was going to be a bust. He was in Saddle Lake to speak at a fundraiser and visit friends.

Adams, in case you don't remember, was the subject of a cornball Robin Williams movie about a fun-loving doctor who cast aside traditional medical theory by providing his services free of charge in West Virginia. He also believes in the healing power of laughter.

We weren't laughing. We were sweating. The last thing you ever

want to do as a reporter is not deliver on a promise to your editor — that's a sure way to get sent to cover a school board press conference.

After a quick lunch at a small-town Chinese restaurant, we made the short drive to the Saddle Lake community centre to meet up with Adams — an easy assignment, I thought. The only person there was the cleaning lady who told us Adams was with the chief at barbecue celebrating the band's purchase of high-way construction equipment.

We quickly found the chief, but again, no Adams. The chief said the doctor was taking in a sweat ceremony before his speech. I don't recall the directions of how to get there, but it doesn't matter. The roads didn't have signs we could see.

It was now close to mid-afternoon, probably 2:30 p.m., and our chance

of taking pictures, interviewing, writing, driving back to Edmonton, and filing on time were diminishing. We stopped at random houses in the bush and pounded on doors. Mostly nobody was home except big dogs. Finally someone told us to drive down an obscure lane until we saw a bunch of cars.

We found the cars, and a couple of adults sitting by a fire in front of the sweat lodge, a low, round, tent-like structure covered in tarps. I know I sound stupid when I'm flustered, and I was definitely flustered.

"We have an appointment to see Patch Adams?" I told a bewildered young man.

After a bit of explanation and negotiation, he agreed to let us enter the sweat during a short break.

"You can't wear those clothes," he said. "You have to wear a bathing suit."

Ed and I looked at each other in defeat.

"I'll get you some," the young man said, running off to a tiny nearby house.

I wouldn't ordinarily accept such an offer, but by this point I was on the hunt. I confess, I kept my boxers.

About 20 people, young and old, men in bathing suits, women in flannel

nightgowns, greeted us in the lodge. I was told to sit next to the doctor and I could instantly understand why people were drawn to him. Introspective and soft-spoken, he was nothing like the character Robin Williams played.

"Put your pencil away and just experience this," he said, before going on to explain Cree songs and prayers in gratitude to the Earth and to the buffalo.

When I began to feel overheated and disoriented from the humidity, he told me to lie back and gently placed a dry towel over my face. I felt better.

After the sweat, as the other participants lounged on the grass, Adams graciously granted an interview on topics ranging from George Bush to medicare. He then played with the children so Ed could take pictures.

I wrote the story in the Volvo on the way back to Edmonton, and, judging from the emails I received, it ran throughout North America.

Mostly though, I'll never forget Adams' parting words.

"Remember, Jeff: all you need is love."

After experiencing the sense of community in that sweat lodge, I think he was right.

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